The Inland Printer



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PATRIOT

first class

You're performing a real service for America when you salvage every possible pound of wastepaper. Whether you're a volunteer curb man, or the head of a business! More than 700,000 war needs now are supplied by paper, and never has there been a more urgent need for it. Because fewer men are cutting pulpwood, wastepaper must provide more of the paper this war demands. It is up to all of us to collect wastepaper *now*, and continue this even after V-E Day. Turn in every pound you can, and in your advertising urge everybody else to do the same. Let's have more paper patriots!



THE CHAMPION PAPER AND FIBRE CO., Hamilton, Ohio

MILLS AT HAMILTON, OHIO . . . CANTON, N. C. . . . HOUSTON, TEXAS

Manufacturers of Advertisers' and Publishers' Coated and Uncoated Papers, Bristols, Bonds, Envelope Papers, Tablet Writing and Papeteries . . . 2,000,000 Pounds a Day

DISTRICT SALES OFFICES

NEW YORK · CHICAGO · PHILADELPHIA · CLEVELAND · BOSTON · ST. LOUIS · CINCINNATI · ATLANTA

Ref

BRIGHT NEW *LUDLOW* TYPEFACES ANSWER THE QUESTION OF

What Typeface?

Appealing to Buyers
Radiant Medium

Stylish and New
Karnak Intermediate

Display Line in Condensed
Radiant Bold Condensed

Design in Action
Karnak Intermediate Italic

Has Many Good Uses
Tempo Medium

Narrow Face of a Popular Family
Karnak Obelisk

Legibility of this Italic
Tempo Medium Italic

Advantage of Slender Letter
Bodoni Campanile

Demands Beautiful Script
Coronet Bold

Strong Display Line
Samson



Whether it is a bold, rugged letter that delivers a punch—the lean, angular typefaces still very much in vogue—graceful italics and scripts for the gentler touch—or the traditional and modern typefaces in beautiful yet conservative design—there is a *Ludlow* typeface that meets practically every requirement of the discriminating layout-man, printer or advertiser. Ask us for information.

Ludlow Typograph Company 2032 Clybourn Ave., Chicago 14, Illinois

Heading and signature set in Ludlow Hauser Script

Published monthly by Tradepress Publishing Corporation, 309 West Jackson Boulevard, Chicago 6, Illinois. Subscription rate $4.00 a year in advance; single copies, 40 cents. (Send Canadian funds—$4.50 a year; single copies, 45 cents—to The Inland Printer, Terminal A. P. O. Box 100, Toronto.) Foreign $5.00 a year; single copies, 50 cents. Entered as second-class matter, June 25, 1885, at the Post Office at Chicago, Illinois, under Act of March 3, 1879. Copyrighted, 1945. Tradepress Publishing Corporation.



"IF IT'S WORTH KEEPING,
KEEP IT ON A
WESTON PAPER"

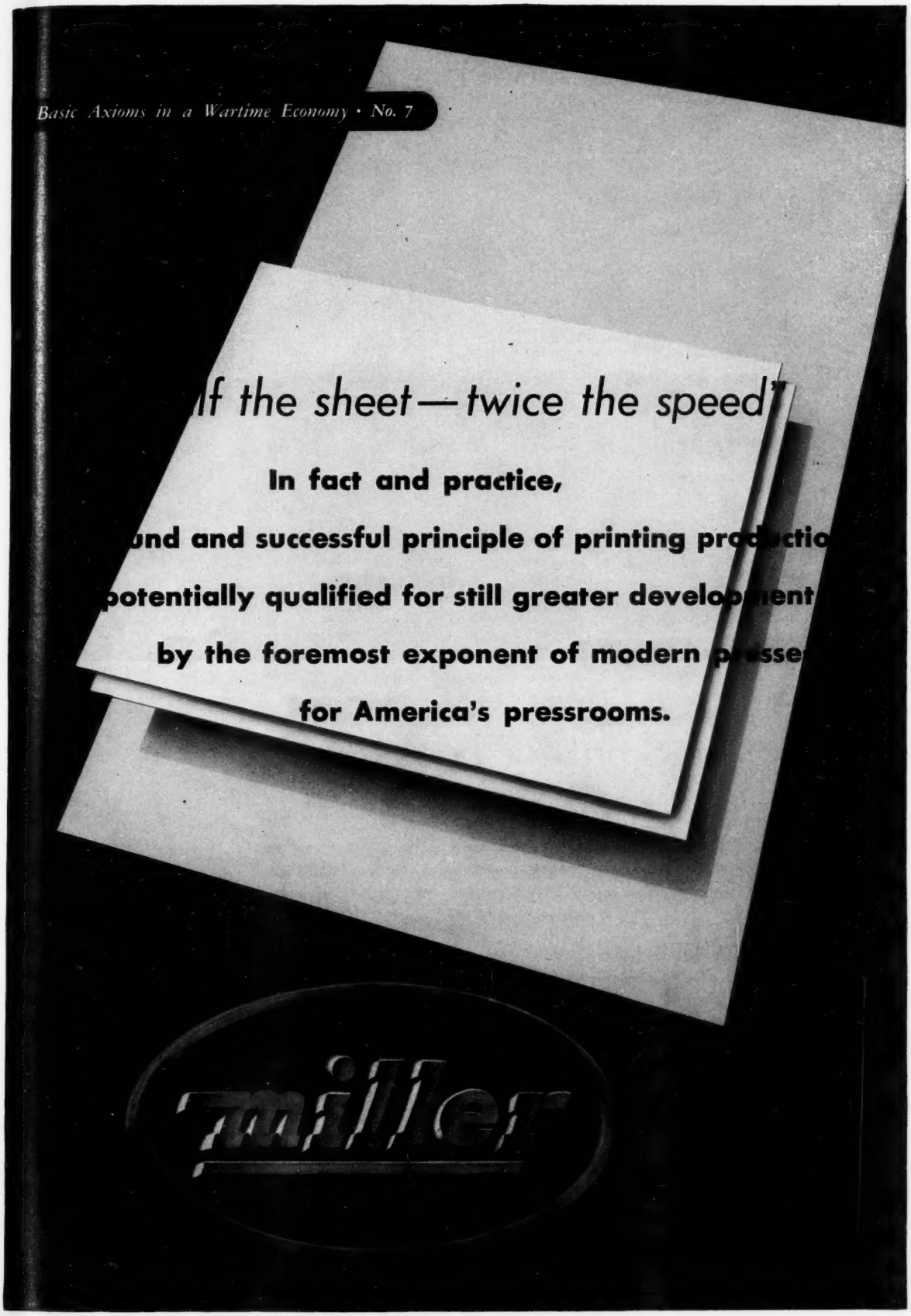
The majority of this country's priceless, permanent records are on WESTON paper. The makers of these papers are conscious of their responsibility to the printers and users of records *worth keeping*. It is good business for you and you will win the lasting confidence of your customers when you make it a rule to place all records worth keeping on WESTON paper.

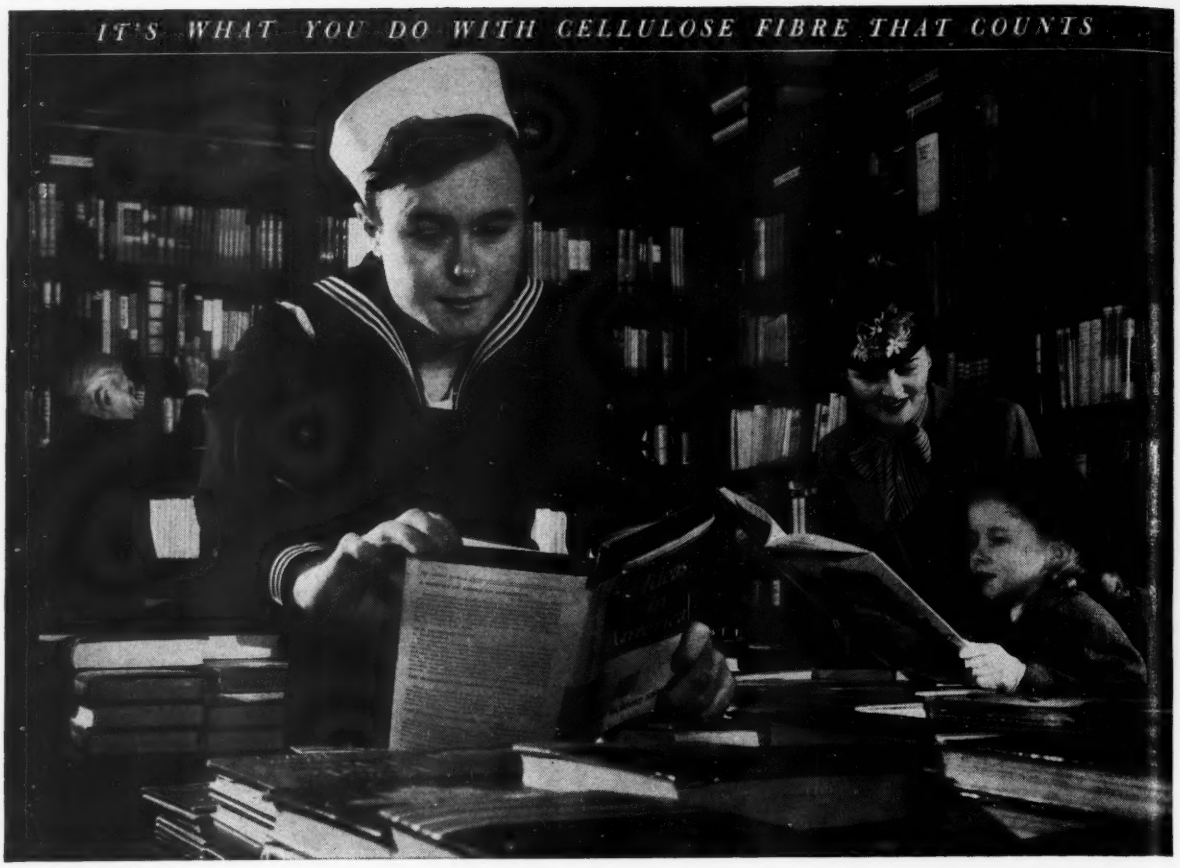
BYRON WESTON COMPANY · DALTON · MASSACHUSETTS

Weston *Makers of Papers for Business Records*

WESTON PAPERS · PROTECT YOUR RECORDS

For Index to Advertisers, See "Classified BUYERS GUIDE" in Back


Basic Axioms in a Wartime Economy • No. 7
If the sheet—twice the speed"
In fact and practice,
und and successful principle of printing productio
potentially qualified for still greater develop ent
by the foremost exponent of modern presse
for America's pressrooms.
miller



No blackout for books

"Of the things which man can do or make here below, by far the most momentous, wonderful, and worthy are the things we call Books!"—CARLYLE

All the glowing tributes paid to books since history began become more significant in wartime.

People see more clearly how vital books are to a free way of life. They realize that, in spite of all paper shortages, the advances of science and the progress of education must be recorded by the printed word. Instruction, entertainment and information must be kept available to all our fighting forces and to the home front.

The book publishers and papermakers of America have met this wartime challenge with noteworthy success. They have done it by reducing paper weights, narrowing margins, cutting type sizes. They have used every known device and stratagem to save paper.

This year the goal for our fighting forces alone is 85,000,000 books—more than four times the 1943 output for the armed services. This does not include the millions of instruction books used in training.

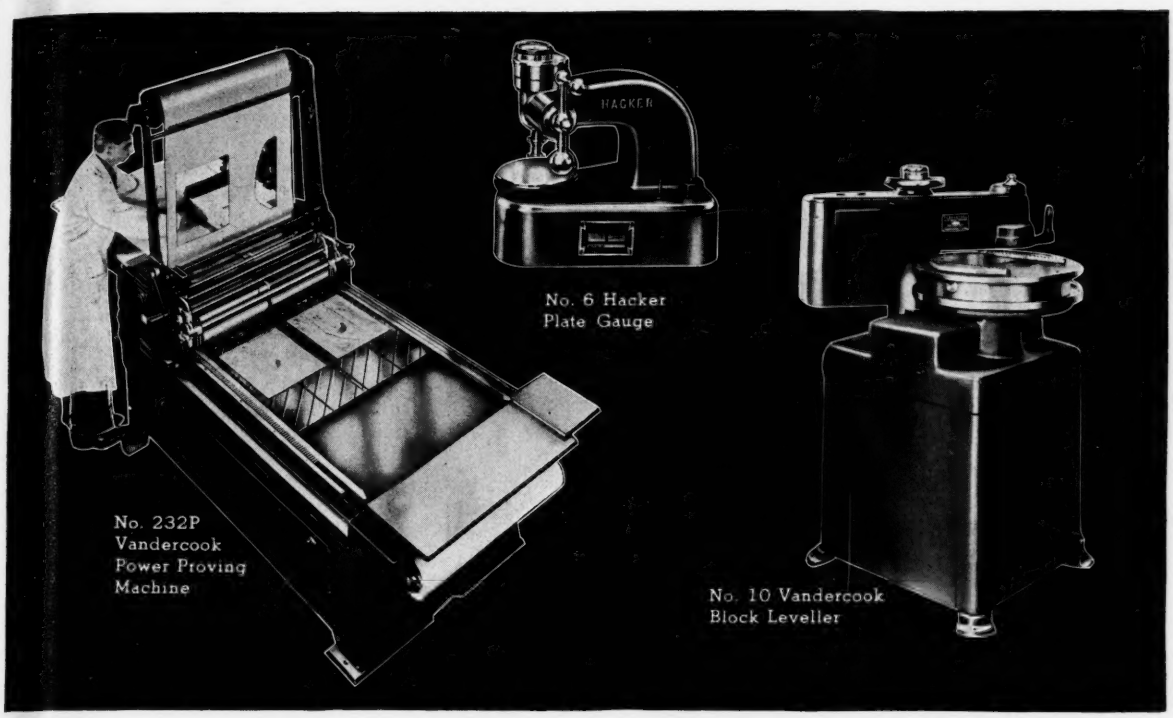
To help meet wartime needs for many kinds of papers, Oxford has combined continuous research with the experience gained in making more than 1,000 miles of fine printing paper every day. This combination has given us an unusual fund of knowledge to apply to printing problems. And it will prove to be equally useful to all users of fine printing in the fruitful years ahead.

OXFORD PAPER COMPANY

230 Park Avenue, New York 17, N.Y.

MILLS at Rumford, Maine and West Carrollton, Ohio

WESTERN SALES OFFICE: 35 East Wacker Drive, Chicago 1, Ill.



Use this Vandercook Equipment

to make your presses *Produce More*

PREPRINTING is the proper preparation of plates and type that go into a form at the time it can be done most economically, eliminating unnecessary makeready after the form is on the press.

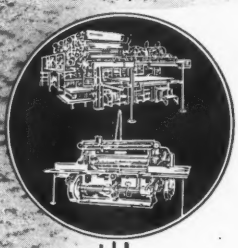
The ideal equipment for such preparation is illustrated above. The Hacker Plate Gauge facilitates the checking of plates under printing pressure. The No. 10 Vandercook Block Leveller is used for planing plates to the best height for proper printing.

The No. 232P Vandercook Power Proving Machine affords the final check of forms after they are locked up, ready to go to press. This press will take a chase up to 30" x 32", giving positive impression and exact register of color forms.

This equipment is not now available, but suggestions on the use of your present equipment in preprinting will be sent at your request.

VANDERCOOK
PROOF PRESSES · BLOCK LEVELLERS
HACKER GAUGES

VANDERCOOK & SONS, 900 North Kilpatrick Avenue, Chicago 51, Illinois



CERTAINLY... there will be new graphic arts equipment after the war

PREMATURELY—in view of existing conditions—there has been considerable comment on, and predictions about, new equipment development in the Graphic Arts. Inferences have been drawn that, in some instances, approach the fantastic.

Certainly—there will be improved, new equipment. It will come the *hard* way—as all worthwhile achievements have come in the past. New machinery becomes commercially practicable only when it has been proven by the *test of time.* This is obvious.

Harris and Seybold will lead in new developments. We will discuss them, with frankness, at the proper time.

Taking the Industry into our Confidence

ARMY E NAVY

HARRIS • SEYBOLD • POTTER COMPANY

HARRIS DIVISION
CLEVELAND 5, OHIO
Manufacturers of
OFFSET LITHOGRAPHIC • LETTERPRESS AND GRAVURE PRINTING MACHINERY

SEYBOLD DIVISION
DAYTON 7, OHIO
Manufacturers of
PAPER CUTTERS AND TRIMMERS • KNIFE GRINDERS
DIE PRESSES • WRIGHT DRILLS • MORRISON STITCHERS

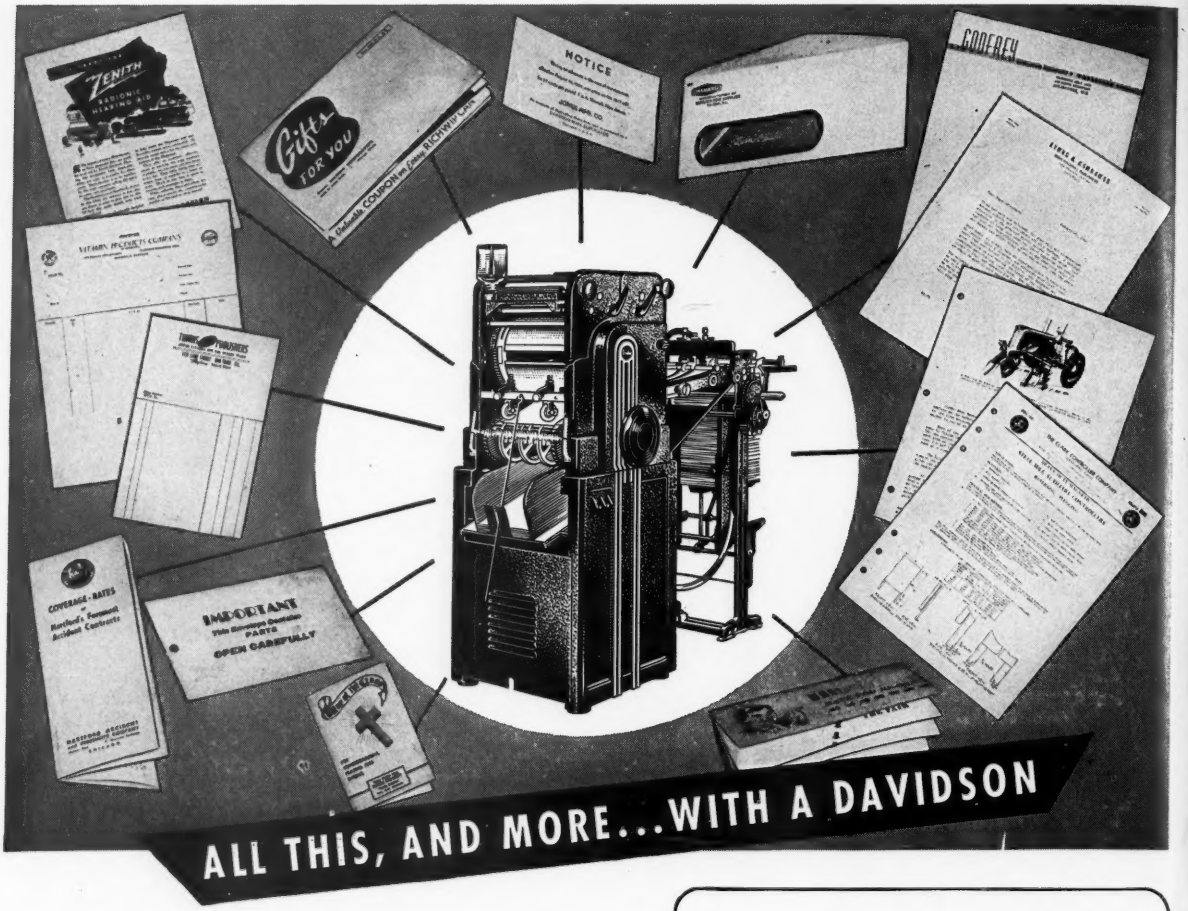
TRADITIONALLY PREFERRED FOR PRECISION PRINTING PRODUCTION



Step by step down the ages, one discovery after another has led men through successive phases of civilization. Beginning with the creation of fire through friction there followed the wheel, the sail, forging and soon the birth of Paper and printing. Then to mention but a few, the steam engine, the turbine, the electric generator, the radio and the harnessing of electronics. However, but few significant advances have been made that did not owe much to Paper; some entirely due to it. These from inception through manufacture to distribution and end use found in Paper a universal servant, unassuming, serving in the background but always essential.

VICTORY *War Quality* PAPERS

THE NORTHWEST PAPER COMPANY • CLOQUET, MINNESOTA



SHORT RUNS . . . long runs . . . one color or many . . . from offset plates, type, electros, or rubber plates . . . the Davidson will handle them all . . . and give you high quality work at amazingly low costs.

Yes . . . this one machine will reproduce from direct-offset plates (paper or metal), photographic offset plates, type, electrotypes, and rubber plates. The change-over from offset to relief duplicating requires only about ten minutes. And only a Davidson can give you *all* this in *one* machine.

The Davidson is no light-weight. It's heavy . . . sturdily built . . . made for years of dependable, efficient service . . . and mechanically as perfect as the finest piece of equipment on your floor.

Progressive printers and lithographers have found the Davidson most profitable for handling a wide variety of jobs in one or more colors . . . letterheads, envelopes, hand bills, office forms, envelope stuffers, post-cards, shipping tags, and hundreds of other items.

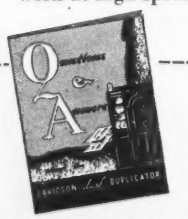
With a Davidson you can get any job under way in a surprisingly short time for there is so little make-ready time and preparatory work required . . . and you'll never have to tie up larger equipment for the small jobs. In many cases even long runs are handled to advantage on the Davidson. In every case, you are certain of fine work at high speed and low cost.

NOTE THESE IMPORTANT DAVIDSON FEATURES

1. Does fine offset work using both direct-offset plates (paper or metal) and photographic offset plates.
2. Does relief work using type, electros, and rubber plates.
3. Change-over from offset to relief requires only about ten minutes.
4. Excellent halftone reproduction as well as multi-color work.
5. Automatic paper feeder equipped with double-sheet throwout.
6. Provides full ink coverage.
7. Excellent register.
8. Will handle thin stock as well as 3-ply cardboard.
9. Production speed, 5000 sheets per hour.
10. Sturdy, rugged construction.

DAVIDSON MANUFACTURING CORPORATION
1044-60 West Adams Street, Chicago 7, Illinois
Representatives in principal cities of U. S., Canada, Mexico.

Davidson agents offer a complete offset plate-making service and carry a full line of Davidson plate-making equipment, accessories and supplies.



Get this **FREE** book . . . today. It contains the complete story of the Davidson . . . anticipates your questions and answers them fully. Also included are samples of the work it does. Write for it today . . . no obligation.

ARMY NAVY

PRODUCE IT ON A

Davidson

Shattering All Traditions



That America will continue to shatter traditions to provide better products or services at less cost is indicated by the far-reaching, after-the-war plans of our air transport companies. Steps are now being taken which will give us practically *Suburban Air Service to most any place in the world* at such unbelievably low fares as $175 to Rio de Janiero, or London for about $235.

Such accomplishments may seem fantastic at present but they are no more so than the thousands of startling innovations which have long characterized American Industry and made it the outstanding leader.

CONSOLIDATED *Coated* PAPERS AT UNCOATED PAPER PRICES

Back in 1935, when Consolidated pioneered in producing low-priced enamel-coated paper, the cost of coated paper was restricting its use. Consolidated's achievement made it unnecessary for advertisers, publishers and printers to attempt to reproduce pictures and products on inadequate paper.

The vision, ability and resources employed to devise faster and more economical ways of doing and making things has made American Industry overwhelmingly powerful and is doing much to speed up victory in this war.

The importance of paper in war is well shown by the continual admonitions to save it. Paper is needed for vital records and orders, for protecting shipments and many other war uses. Coated paper provides an ideal means of realistically reproducing the front line photographs which do so much to inspire all of us and urge us to utmost efforts.

Produced faster and more economically, Consolidated Coated Paper is manufactured with *important savings of man-hours and machine-power* as well as critical materials. Opacity and bulk are relatively high so lighter weights can be used . . . another aid in conserving paper and the materials which go into it.

4 FAMOUS BRANDS
PRODUCTION GLOSS Coated
MODERN GLOSS Coated
PRODUCTION Coated E.F.
LAKELAND Coated

CONSOLIDATED WATER POWER & PAPER COMPANY

MAIN OFFICES
WISCONSIN RAPIDS, WISCONSIN

Four Modern Mills . . . All in Wisconsin

SALES OFFICES
135 SO. LA SALLE ST., CHICAGO 3

TO HELP A BUSINESS MAN MAKE A BUSINESS DECISION



Ask the man who knows the answers

AFTER you've made an analysis of your postwar market, suppose it proves you need more production-hours than your present shop can handle. You still have several problems to consider.

Do you really require *more* equipment, or simply another kind? If you need extra presses, what type and size? Are they going to be available...and when? Would your work be produced more efficiently with a large press or two smaller ones? Could you serve your customers better by the addition of offset presses? If so, would it pay you to make your own plates?

For the answers to these and similar questions, ask the man who represents ATF. He is a practical business man who can help you make a business decision. His counsel is yours for the asking. He'll even be glad to spend an evening with you, or several hours over the week-end, analyzing your job tickets. Just ask him.

If you would like to have a copy of ATF's "PLAN NOW for TOMORROW'S PRINTING," ask the man who represents ATF, or write to

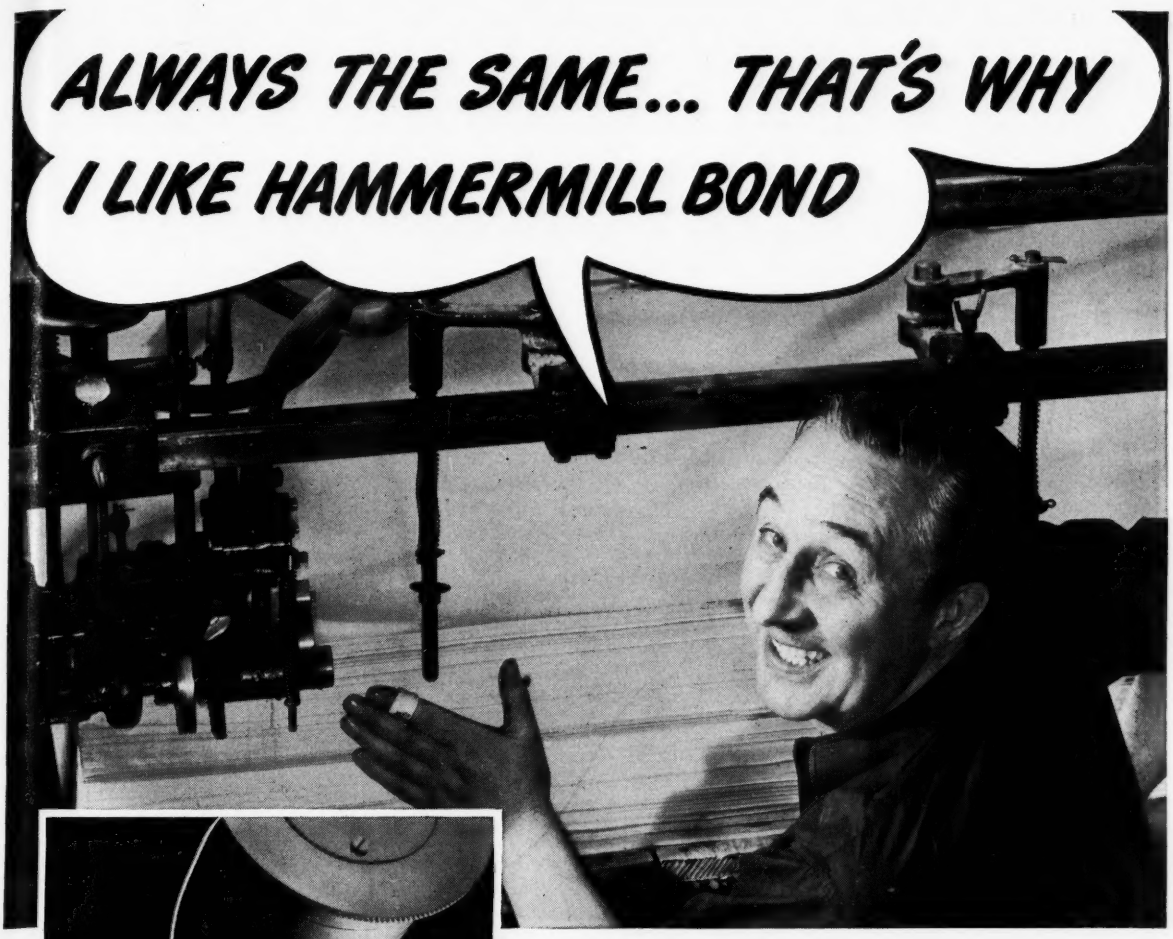
ATF

ARMY (E) NAVY

AMERICAN TYPE FOUNDERS • 200 Elmora Avenue, Elizabeth B, New Jersey

For Index to Advertisers, See "Classified BUYERS GUIDE" in Back

ALWAYS THE SAME... THAT'S WHY I LIKE HAMMERMILL BOND





This laboratory instrument measures the density of Hammermill Bond with scientific precision to insure even lay of ink, minimize show-through. This is one of the 18 tests every run of Hammermill Bond must pass.

For dependable press runs and all-round satisfaction, Hammermill Bond still gets the vote of printers today. There's a reason . . .

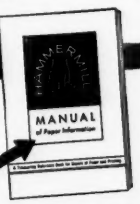
▶ Today every run of Hammermill Bond is tested in the laboratory by exactly the same methods as always—methods developed through a half century of papermaking.

Despite wartime conditions, Hammermill Bond still meets high standards for tearing, folding, surface, ink absorption and every other quality that adds up to good paper.

That is why printers find Hammermill Bond more free of press troubles than most papers—why they know they can keep delivery promises and give the satisfaction which leads to repeat orders when they use Hammermill Bond.

Send for it!

Save your time by keeping this up-to-date reference guide handy when you order paper.

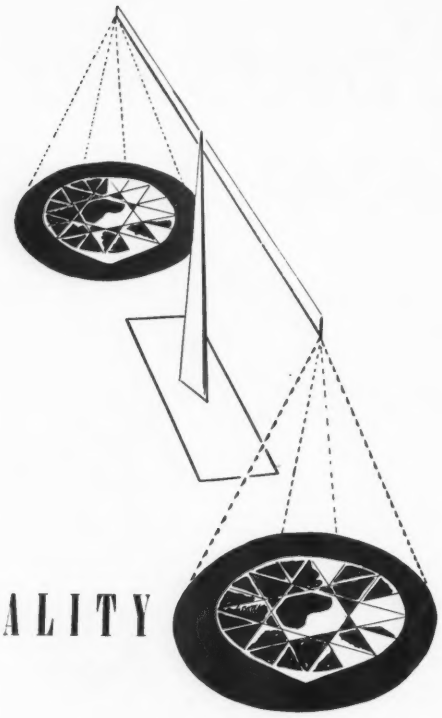


HAMMERMILL BOND

Hammermill Paper Company, Erie, Pa.
Please send me—free—my copy of the Hammermill Manual of Paper Information.

Name_____ Position_____

(Please attach to, or write on, your *business* letterhead) IP-AP



QUALITY IS NO ILLUSION

The excellent quality of F & L lithographic inks and supplies is a reality—not an illusion. And that is one reason why lithographers, from coast to coast, depend on Fuchs & Lang to satisfy their needs.

When you are in the market for lithographic inks and supplies it will pay you to remember that F & L has been serving the industry since 1870 and they are ready to serve you. Write today for your copy of the F & L lithographic inks specimen book and supplies catalogue.

THE FUCHS & LANG MFG. COMPANY
(ESTABLISHED 1870) · DIVISION · GENERAL PRINTING INK CORPORATION
100 SIXTH AVENUE, NEW YORK 13, N. Y.
BOSTON CHICAGO CINCINNATI CLEVELAND PHILADELPHIA ST. LOUIS
SAN FRANCISCO FORT WORTH LOS ANGELES TORONTO, CANADA

For Items Not Advertised, Write THE INLAND PRINTER'S *"Readers' Service"*

STILL SPEARHEADING ACTION



on the
HOME FRONT

HOWARD BOND

THE HOWARD PAPER COMPANY ★ MILLS AT URBANA, OHIO



NEW KIND OF CALIPERS

You wouldn't recognize paper in some of its wartime uses. Paper is doing new things and *being* new things no imagination could foresee four years ago.

Many of paper's new forms and adaptations must remain secret until the war ends, of course. But then—why, you'll need a brand new set of standards to measure the worlds of difference between post-war paper products and paper as you once knew it.

We at Neenah look forward keenly to helping business and industry achieve new efficiencies and economies through the use of these startling war-born paper developments,—as soon as our wartime responsibilities have been fulfilled.

NEENAH

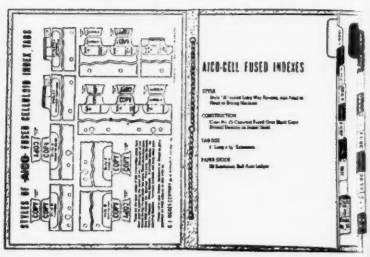
Makers of Fine Papers

NEENAH PAPER CO. • NEENAH, WIS.

AICO INDEXES

For extra profits

For improved results

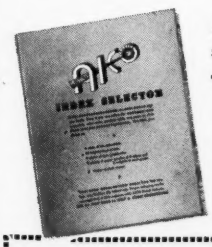


send for FREE AICO INDEX SELECTOR

To help you demonstrate the added efficiency, speedy accessibility and improved appearance of catalogs, sales manuals, and all printed sales literature, we are offering you a FREE AICO Index Selector.

This AICO Index Selector shows all types and colors of AICO Indexes so that just the right kind of index for each printed piece can be easily selected. This is a service your customers will appreciate.

And AICO Indexes offer you an opportunity for *extra profits* without extra press work.



For improved sales literature, and added profits, send for your FREE copy of the AICO Index Selector.

G. J. AIGNER CO.—Dept. IP
503 S. Jefferson Street
Chicago 7, Illinois

Please send me AICO INDEX SELECTOR.

Name .....

Company .....

Address .....

City... State....



HOW TO EFFECT IMPORTANT ECONOMIES NOW

DURING THE DELUGE

of business, and despite manpower and material shortages . . . let Graphic Arts supplement your plate-making facilities or possibly fill all of your needs.

More than 200 of the leading printers and lithographers are finding that they can still get the finest plates in the shortest possible time from Graphic Arts.

All of our work cannot be "rush", that's true, for first of all our long list of old customers have priority when it comes to delivery. But all who come to Graphic Arts are sure of one thing, the sort of fine work which can be done only by our staff of over a hundred master craftsmen. Our fine range of modern equipment, the best ever assembled in any one commercial plate-making plant, in operation 24 hours a day makes possible rapid handling of all types of work, with overnight deliveries to most offset printing centers.

Write, phone or wire your requirements on color process plates, black and whites, highlights, posters, line or halftone negatives or positives for machine transfer, or photo-composed press plates, albumen or deep etch for offset. We also supply color process, one color line and halftone, camera composed negatives and photo-composed multiple negatives or complete etched plates, ready to run, for letter press.

MAIN OFFICE AND PLANT • TOLEDO 2, OHIO • JACKSON AT 11TH ST. • PHONE MAIN 2167

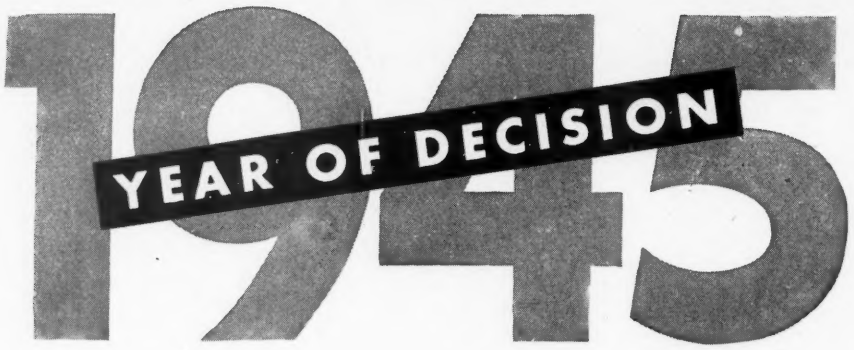
CHICAGO OFFICE 201 North Wells Street Phone Randolph 5383 • **DETROIT BRANCH** Elizabeth and John R, Phone Randolph 9122 • **NEW YORK OFFICE** 148 West 23rd Street Phone Chelsea 3-5309

● WE DO NOT OWN PRESSES

Graphic Arts Corporation OF OHIO

MAKERS OF FINE PRINTING PLATES

TOLEDO · NEW YORK · CHICAGO · DETROIT



Military experts are agreed that 1945 will bring a victorious decision for our armed forces in Europe. Decisions with great bearing on future peace in Europe must be made following this triumph. In 1945 victory *may* be forged against the Japanese—certainly military and manufacturing decisions to help shorten the Pacific War will be made.

The coming year brings the graphic arts industry near the possibility of acquiring new pressroom equipment. Those who make 1945 their year of decision on future press requirements will be in the best position to handle the volume of post war business.

During 1945 a decision to install Hoe equipment—when press manufacture can be resumed—will help guarantee the pressroom speed, dependability and precision so necessary to post war production for the printer who hopes to be a leader in the new era ahead.

Back the Invasion  *Buy more War Bonds*

R. HOE & CO., INC., 910 E. 138th ST., NEW YORK 54, N. Y.

CHICAGO · BOSTON · BIRMINGHAM · SAN FRANCISCO

For Index to Advertisers, See "Classified BUYERS GUIDE" in Back

A diet makes this baby weep.
She eats most all the time.
Sure takes a lot of stuff to keep
That plump, well-rounded line



A WELL-ROUNDED LINE

Here, at Eastern Corporation, we pay plenty of attention to our own well-rounded line. We're at it all the time. And it isn't a matter of food, but rather *food-for-thought*...research, development, production . . . everything possible to give printers a quality line of fine papers for letterheads or business forms.

With Atlantic Bond, Atlantic Ledger, and Atlantic Duplicator . . . or Manifest Bond, Ledger and Duplicator . . . or Volume Bond...*all produced by Eastern,* you can certainly find a sheet that prints well and looks well *always.*

Eastern
CORPORATION
BANGOR, MAINE
Makers of Atlantic Bond

DETROIT PUBLIC LIBRARY

EASTERN MILL BRAND LINES

ATLANTIC BOND ★ ATLANTIC ANTIQUE LAID
ATLANTIC LEDGER ★ ATLANTIC MIMEO BOND
ATLANTIC DUPLICATOR ★ ATLANTIC MANIFOLD
ATLANTIC COVER ★ ATLANTIC MANUSCRIPT COVER
ATLANTIC LETTERHEAD BOX ★ ATLANTIC DUROPAKE
ATLANTIC BOND ENVELOPES
ATLANTIC BOND CABINET STATIONERY
ATLANTIC BOXED TYPEWRITER PAPER
A complete line of dependable, standardized business papers

VOLUME BOND ★ VOLUME BOND ENVELOPES
An inexpensive, dependable watermarked
Eastern Mill Brand Paper

★ ★ ★

MANIFEST BOND ★ MANIFEST MIMEO BOND
MANIFEST LEDGER ★ MANIFEST DUPLICATOR
MANIFEST BOND ENVELOPES
The leading Mill Brand Line in the Economy Group
The above Brand names are registered trademarks

EASTERN MILL BRAND MERCHANTS



Akron.....The Millcraft Paper Co.
Albany.....W. H. Smith Paper Corp.
Alexandria, La.....Louisiana Paper Co.
Atlanta.....Sloan Paper Co.
Baltimore { .....Baltimore Paper Co. / .....Henry D. Mentzel & Co. / .....The Mudge Paper Co.
Baton Rouge.....Louisiana Paper Co.
Birmingham.....Sloan Paper Co.
Boston { .....John Carter & Co. / .....Century Paper Co. / .....Cook-Vivian Company / .....Von Olker-Snell Paper Co.
Bridgeport.....Lott-Merlin, Inc.
Bristol, Va.....Dillard Paper Co.
Buffalo.....Franklin-Cowan Paper Co.
Charlotte, N. C.....Dillard Paper Co.
Chattanooga, Tenn.....Bond-Sanders Paper Co.
Chicago { .....Bermingham & Prosser Co. / .....La Salle Paper Company / .....Reliable Paper Co.
Cincinnati.....The Johnston Paper Co.
Cleveland.....The Millcraft Paper Co.
Columbus.....Sterling Paper Co.
Dallas.....Olmsted-Kirk Company
Denver.....Dixon & Company
Des Moines.....Pratt Paper Company
Detroit.....Chope-Stevens Paper Co.
Fort Wayne.....The Millcraft Paper Co.
Fort Worth.....Olmsted-Kirk Company
Greensboro, N. C.....Dillard Paper Co.
Greenville, S. C.....Dillard Paper Co.
Hartford { .....John Carter & Co. / .....Henry Lindenmeyr & Sons
Houston.....L. S. Bosworth Co.
Indianapolis { .....Indiana Paper Company / .....MacCollum Paper Company
Jackson, Miss.....Townsend Paper Co.
Jacksonville, Fla.....Jacksonville Paper Co.
Kansas City.....Bermingham & Prosser Co.
Little Rock.....Arkansas Paper Company
Los Angeles.....Carpenter Paper Co.
Louisville.....The Rowland Paper Co.
Macon, Ga.....Macon Paper Company
Manchester, N. H.....C. H. Robinson Co.
Miami.....Everglade Paper Company
Milwaukee.....Wisconsin Paper & Products Co.
Minneapolis.....Stilwell-Minneapolis Paper Co.
Mobile, Ala.....Partin Paper Co.
Monroe, La.....Louisiana Paper Company
Muskogee.....Muskogee Paper Co.
Nashville.....Bond-Sanders Paper Co.
Newark.....Central Paper Co.
New Haven...Whitney-Anderson Paper Co.
New Orleans.....Alco Paper Co., Inc.
New York { .....Berman Paper Corp. / .....Forest Paper Company / .....Majestic Paper Corp. / .....Milton Paper Co. / .....A. W. Pohlman Paper Co.
Oakland.....Carpenter Paper Co.
Omaha.....Field Paper Co.
Orlando, Fla.....Central Paper Co.
Philadelphia { .....Molten Paper Company / .....The J. L. N. Smythe Co.
Pittsburgh.....General Paper and Cordage Co.
Portland, Me.....C. H. Robinson Co.
Portland, Ore.....Carter, Rice & Co. of Oregon
Providence, R. I.....Narragansett Paper Co.
Richmond.....Virginia Paper Co.
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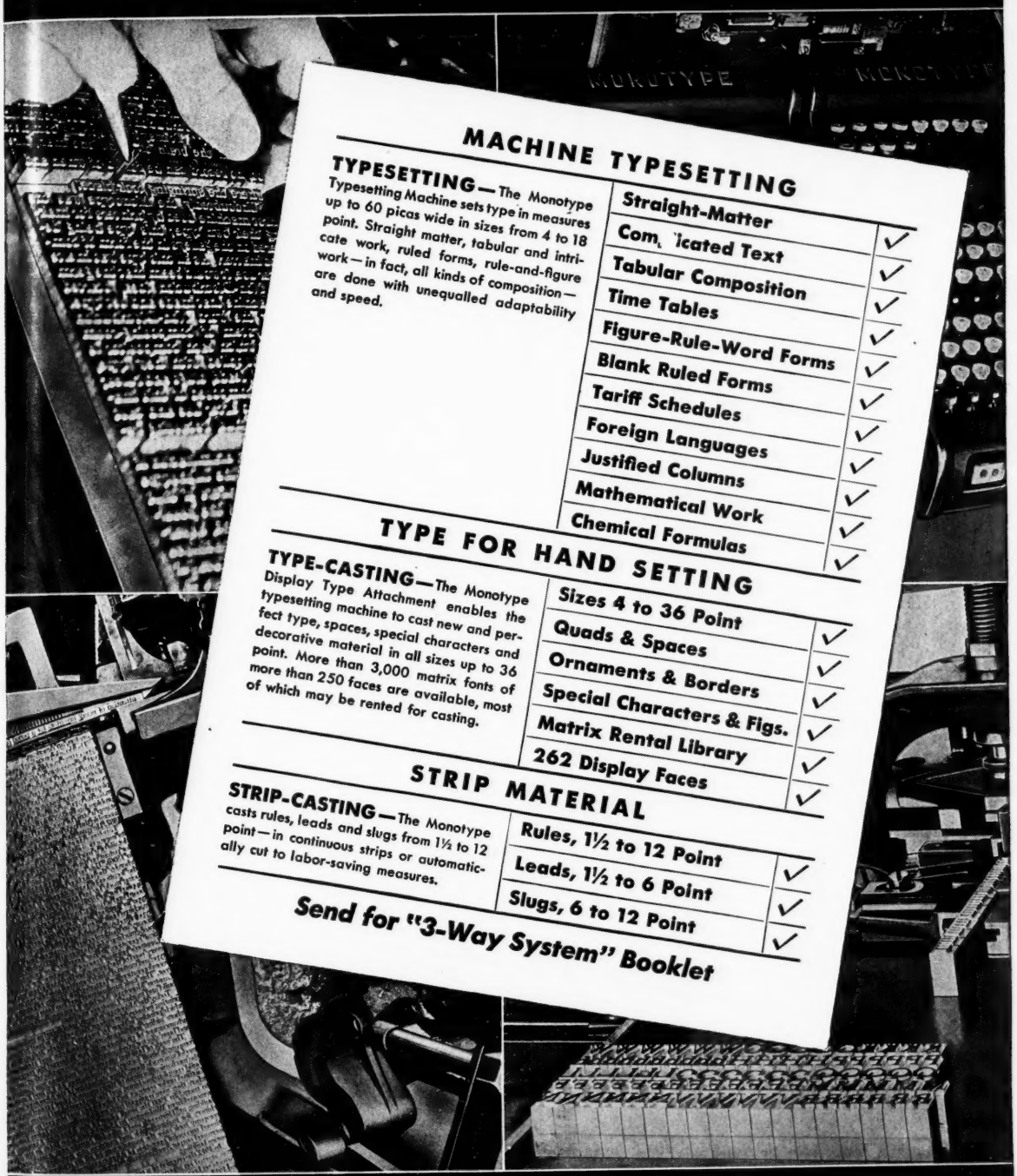
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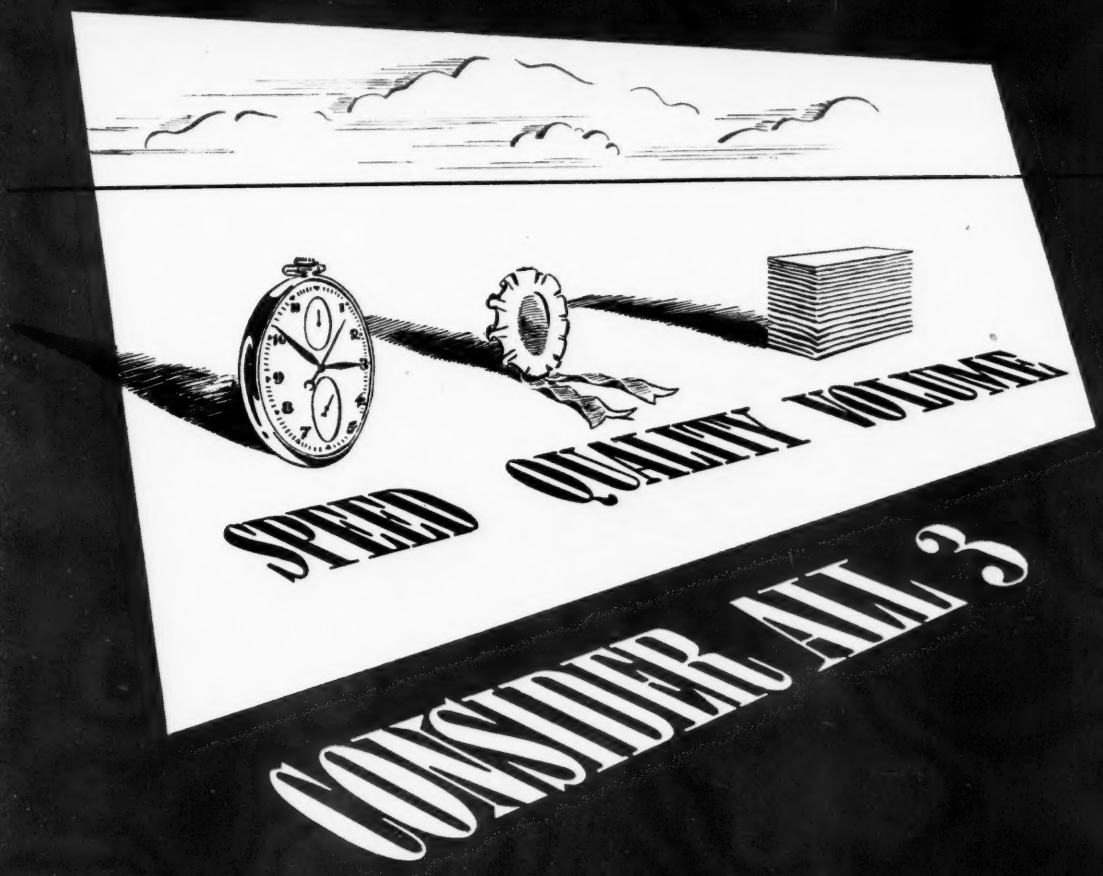
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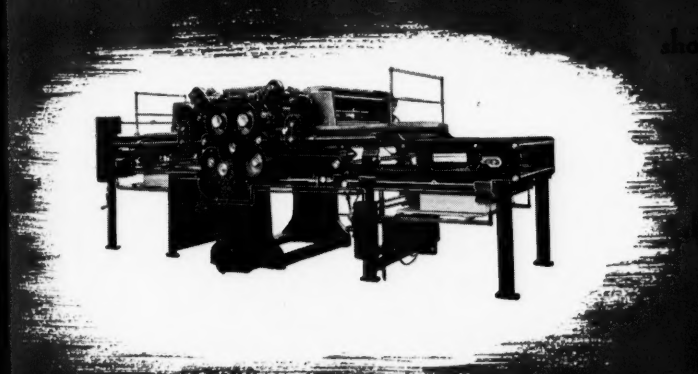
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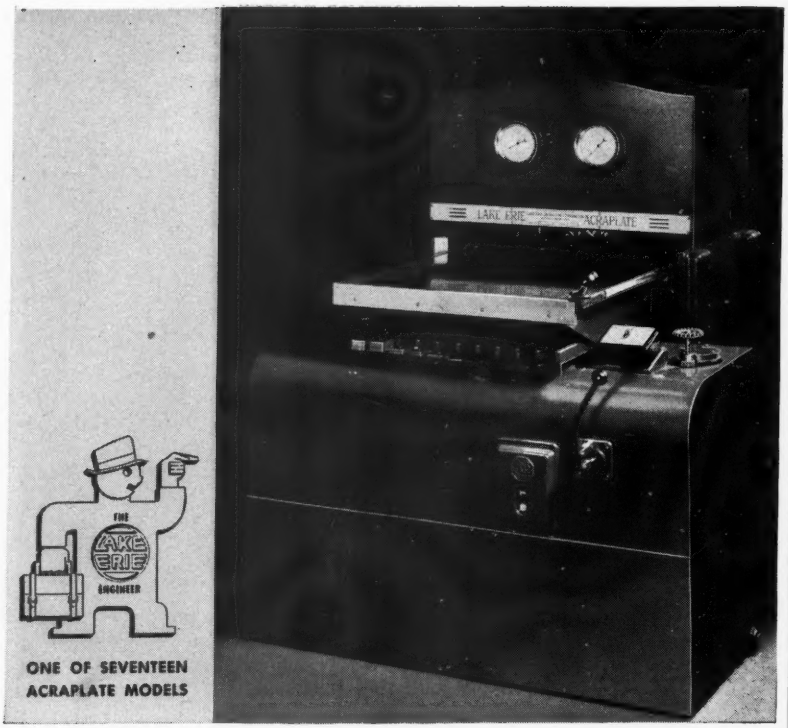
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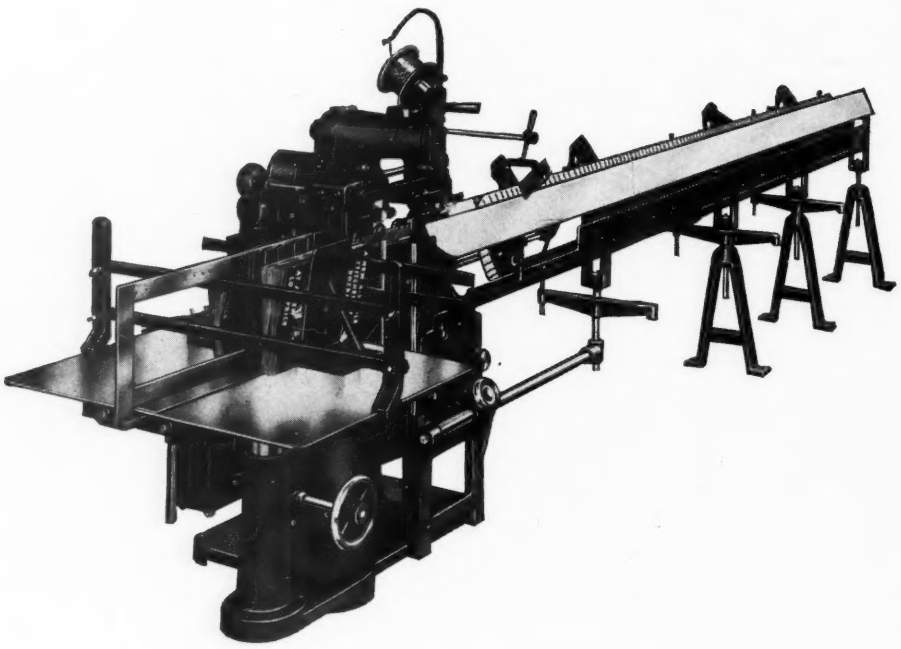
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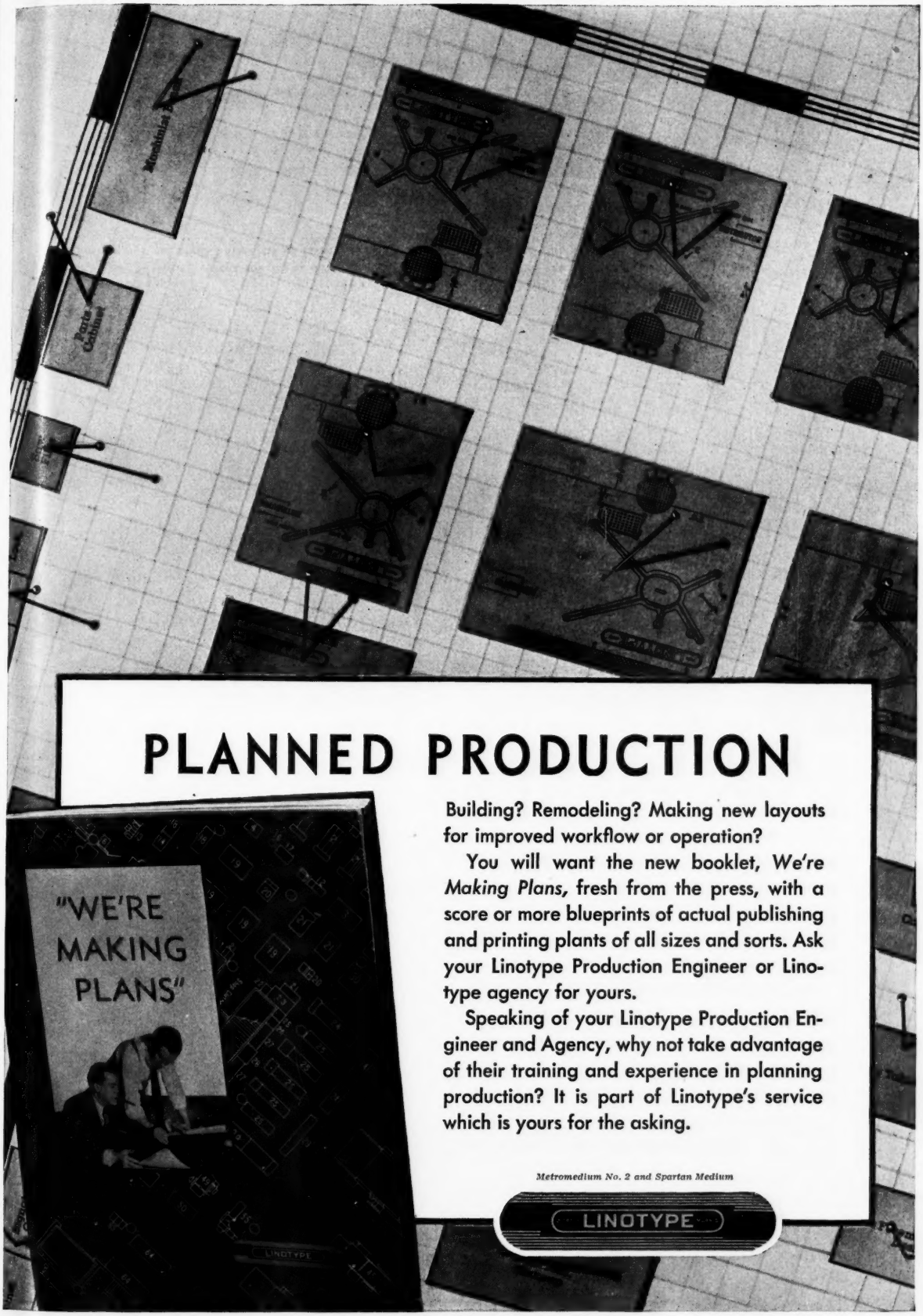
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AUTHOR UNKNOWN

Impressive broadside by Howard Coggeshall in vermilion and black on antique stock. (Bottom margin, here thrown out of original proportion by band and caption, was commensurate with others.) Heading is Forum, with text in Kennerley, two of Goudy's greatest types. Article on Coggeshall begins on page 48

THE INLAND PRINTER

THE LEADING BUSINESS AND TECHNICAL JOURNAL IN THE PRINTING AND ALLIED INDUSTRIES • PUBLISHED BY TRADEPRESS PUBLISHING CORPORATION • J. L. FRAZIER, EDITOR

April, 1945

Industry Must Apply Principles of Humanics in Order to Prosper

By Ralph Haywood

PRINTING is my trade. Humanics my profession. The principles of humanics form the structure of all human relations, including public, industrial, personnel, trade, race, and other relations. Various firms have different accounting systems, all based on the same principles of mathematics. So do groups function according to different human relations plans, all of which are founded on the same principles of humanics.

A compositor having the principles of harmony in his mental toolbox uses those tools in two ways. He uses them in one way when he sets a job. He uses them in another when he appraises a printed specimen of a job. Likewise, the one who has a standard of human relations practice owns the means of developing successful relationships.

HUMAN INVENTORY MOST IMPORTANT

An inventory of relationships is more valuable than a stock inventory. If we assume that there is some 70-pound coated book paper on hand and we discover that it is 60-pound, we err. But that mistake is not as serious as assuming that harmony reigns in the composing room when actually discordant relations prevail.

I've seen a firm's chief executive fail to observe such relations building up to a big explosion. After the big blow-off he finds out what he should have discerned before. Then it's much too late. In human relationships you cannot put Humpty Dumpty together again!

That is true everywhere. It applies both to a single company and to an entire industry. For example: remember when that new piece of furniture, the radio, came along? We take it for granted now; the retail music dealers paid little heed to it then. Later, they wished they had! They could have profited from an industrial relations program designed to acquaint them with the changing public tastes.

Let us pause for a moment and ask ourselves, "What may be said of the society in which you and I now live and work?" It is experiencing a rapid change. We are emerging into a new socio-industrial era. The former emphasis on mechanics is being replaced with an emphasis on humanics.

HUMANICS LAGS BEHIND

What may be said about the rate of this change? It is indicated by the recent remark of an automotive engineer who said that mechanics is forty years ahead of humanics. The machine has been given more thought than the man. If the engineer's evaluation is correct, a lot of slack needs to be taken up in reaching dynamic stability.

To reach the necessary balance, the first thing we discern is a shift in our means of understanding. We learn of the physical world via our quantitative systems. We bring humanics into our understanding by means of qualitative methods. The rules of one cannot be applied to the other. So we restate the engineer's remark as follows: Our qualitative knowledge is now forty years behind our quantitative know-how. If we accept the foregoing, we shall better prepare ourselves for impending changes.

Those who apply the quantitative methods to our qualitative subject will err. Other folks will refuse to accept changed conditions—just as some printers fought machine composition. Already there is evidence of such mistakes. For example, we note the outmoded assumption that human relations can be regulated by man-made legislation. Also, we see that some people still believe in force to maintain their desired status quo. Such errors bear their bitter fruit and the mistakes of the few are shared by many.

"Humanics," as used in this article, alludes to basic laws of human relationships: as "mechanics" refers to the forces of the machine, so "humanics" refers to the interrelated affairs of men. A pragmatic philosophy, it sets out patterns for everyday behavior for "getting along" with the other humans we contact in business and personal life. In a broader sense, it seeks to find ways nations can live together: "two world wars in two generations" being sufficient demonstration that human relationships need serious study.

FORCE BREEDS DISCORD

Anyone familiar with personnel relations today knows that: First, edicts exist affecting the relations of employer and employe—edicts which were not part of our legislative fabric a few years ago. Second, there is both more discord and dissension now than there was before those laws were written. These are matters of fact.

It is characteristic of such legislation to be prohibitive. It prohibits and penalizes. It attempts to regulate the lives of people by the "thou shalt not" method. Then to "put teeth into it," as the saying goes, punishment is prescribed for those who do not obey the laws.

History offers much testimony of entire failure of the don't-do-this technique. Not only does it fail to reach its objective, but it actually creates human relations problems. Wise parents have stopped "don't-ing" their children. All foremen, superintendents, and sales managers

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know that to emphasize what not to do serves the same purpose as daring the average person to do it.

Let us now briefly attend to the other illustration—the use of force to maintain the status quo. Is it right? Among those in responsible positions there are still many who answer the question with a fist-waving and desk-thumping "Yes!" Theirs is the notion that through the use of force we can stop and reverse the dynamics of a changing era. They face backward while moving forward. They seek a return to "the good old days."

BE READY FOR CHANGE

As we live and work and go about our business in our socio-industrial climate, we should get better acquainted with it. As it changes, we meet with different conditions. If we understand how our climate is affected and how it in turn affects us, we place ourselves in a position of expectancy. The one who knows what to expect may prepare himself. Then, as conditions change, he is neither surprised nor disappointed, and can meet them.

In the early Thirties I observed a radical change in the printing industry. I saw a distinct trend toward the increasing use of pictorial methods of idea presentation. This trend was making its demand upon all the printing trade. How the demand was met is within the experience of most printers.

At the time of my early observation I discussed the subject with two men of accepted authority in the industry. Neither agreed with my viewpoint; they asserted that "offset lithography is a temporary process; it is a fad and will soon pass away." That those men, and many others, did not see what was then clear to others is a matter of record; the subsequent loss due to their faulty vision is confirmed within their own experience.

LEADERS CAN BE WRONG

Throughout society we are rapidly learning that leaders can be wrong. *"Can* be?" many folks are saying. "They *are* wrong most of the time!"—which jolts us out of our smug complacency. Into sharp relief comes a humanics factor that is rapidly affecting our entire socio-industrial climate. Its presence is found in the mounting bankruptcy of leader-follower relationships.

The condition just described prevails throughout our communal life—it is found in industry, government, labor unions, religious, and educational fields. To one of its executives, an organization of several thousand people has given the job of converting the thinking of its employes back to a peacetime basis. During the process of learning the principles of humanics, this executive learned of specific instances where his firm's employes are now refusing to follow their union leaders as they had earlier withdrawn from the leadership of the corporation's management.

FOLLOWERS DISTRUST LEADERS

For a year and a half I have been providing free counsel at the Masonic Service Center in Chicago; from men and women in uniform I learn of this trend in leader-follower bankruptcies. It also comes to me from teachers, ministers, police officials, and parents.

One who believes that he is not affected by our humanics climate may as well try to crawl into a shell and spend the rest of his days. Let us be intelligent. Let us use that intelligence as we view our industry as a whole. Let us see it in respect to the whole fabric of which our industry is but one of many patterns composing the entire design.

We should realize by now that as the whole of our Republic thrives or disintegrates, so will our industry. Likewise, what serves the best interests of our nation will affect the industry favorably. As the latter becomes integrated, strength will be added to the former.

Our leaders are presented with a challenge and an opportunity. How both are met is up to them.

PLANS MUST BE SPECIFIC

It will pay those leaders to approach this subject promptly, thoroughly, and exactly. Time is being accelerated; we move at increasing speeds in act and thought. Full attention and complete, all-out effort of men within the industry will be required; omissions due to unfamiliarity with the trade will have serious consequences. We were satisfied with tolerances of one-hundredth of an inch in the horse and buggy era; now we demand five-thousandths. Today, in humanics as in mechanics, plans must also be specific and definite.

The industry has been seriously affected by war's changes. It serves no purpose now to ask why leaders permitted the printing industry to be classed as non-essential in wartime, even though it is granted that a modern war cannot be fought and the victory won without the use of much printed matter. As we face forward, let us all realize that the printed product is even more essential in peacetime.

Many factors within the industry require a new evaluation as we look to the future. What about modernizing the public's opinion of the industry and its workers? The era of the tramp printer, as handy with a jug as he was at the case, has gone. But if you stop the average person and ask him to draw a picture of a printer, chances are he sees him as the picturesque tramp.

Clearly here is a public relations task of prime importance. As the job swings into its doing, two vital changes will occur. The industry will attract a higher quality of new personnel whose appreciative judgment will raise the value of the printed product.

INCREASE INDUSTRY PRESTIGE

As public appreciation of "the printed word" rises, people will increase their investment to match the value placed on the product. As that occurs, high school and college graduates will enter the industry—and more money will be available to provide the wages commensurate with the higher quality of talent. (Please, the writer does NOT suggest that his trade be "glamorized.")

The whole subject of apprenticeship needs to be very carefully appraised. When I "learned the trade," a young man was asked to invest five years of his life. Our national organizations all have greatly advanced the teaching of skills, reaching a point considered impossible only a short while ago.

Also, let us interpret the industry's needs in terms of what has been learned about job and supervisory instruction. In respect to the latter, much is being offered by the National Association of Foremen (a non-profit organization with headquarters in Dayton, Ohio). Also, we can well profit by the experiences of other industries in reference to their personnel practices. And the whole should be liberally sprinkled with human relations know-how.

BETTER COOPERATION

Continuing our exploring within the industry, leaders ought to ask such questions as these: How can all job, magazine, and newspaper printers work more closely together? How can the papermakers and printers be brought into a better relationship? How can printers cooperate more successfully with engravers, inkmakers, and others who have relations with the printing industry? While such questions are analytically answered, there can be developed effectual measures for integration of the industry. Integration will enable it to withstand the

impending stresses and strains of our new era.

A labor leader said to me, "We do not expect to give up any of the social gains which labor has fought so long to acquire." I joined the ITU in 1918; labor relations then had a different meaning than now. What of the future? Where are we headed labor-wise? The question needs to be answered for printers.

STUDY INDUSTRY AS A WHOLE

I mentioned offset lithography. Plastic plates are here. What other major changes are in the offing? Mechanics of the trade should be viewed in terms of the industry as a whole. Here is another important industrial relations job.

The industry has traveled far since the days of the early craftsmen who were proud members of a guild. We passed through a period when the "very best" printers were classed as the "worst" profit-makers. Now, it is not unusual to find well known, profitable firms headed by men who never worked at the case or behind a press. These men are not at home in the shop, but they are capable in organization management and in administration. They know their economics!

Is it too much to suppose that a good printer cannot be skilled in management? One who has learned the printing trade and sets out to become equally skilled in business administration will discover the latter easier of learning than the former. The point to be raised here is that leaders should encourage such learning, or ambitious printers will move into other fields.

SET UP DISCUSSION GROUPS

This vitally important subject deserves the attention of the industry's best thinkers. It should be carefully considered in all of the branches of the trade—to its very roots, too! Opportunities ought to be provided for free and open discussion of the various items which I've mentioned in this article. Each firm could profitably set up discussion groups within its structure. The open forum is a very effective means of group integration. The groups should then arrange for an exchange of opinions. This can be done by means of conferences.

Followers who adopt this suggestion will find that their leaders are responsive. When leaders are supported by their followers, leadership comes into existence. When an industry has strong leadership, it becomes integrated. And an integrated graphic arts industry would greatly increase the benefits to all.

Canada's Allocation of Paper and Pulp Stirs Up Criticism

● CRITICISM leveled at Canada for alleged lack of coöperation in the current pulp and paper crisis voiced by Congressman Case of South Dakota, and the defense of Canada by E. W. Tinker, executive secretary of the American Paper and Pulp Association, is the high spot in the review of the paper situation in this issue of THE INLAND PRINTER. The Congressman stated that Canada was "failing its best customer in an emergency." In his defense of Canada, Secretary Tinker, in an open letter to Congressman Case, said in part:

"It is true that Canada is currently being called upon to supply the major portion of England's pulp requirements. It is only fair to concede that Canada owes an obligation to the British Empire and cannot reasonably be criticized for the fulfilling of that obligation."

SHIPMENTS TO BRITISH EMPIRE

In quoting statistics, Mr. Tinker said that in 1943, Canada supplied 70 per cent of England's requirements of pulp and that the amount was equivalent to 21 per cent of the amount that Canada supplied to the United States; that England is now down to 40 per cent of its prewar levels of paper; that Canada supplied during 1943 an amount of pulp to the United States which was 118.5 per cent of the five year average before the war; that in 1943, Canada had supplied to the United States 2,792,000 tons of newsprint, and shipped overseas 213,000 tons. In 1944, Canada was able to deliver only 2,430,000 tons of newsprint "necessitated by war conditions and because of this country's insistence on delivery of fiber in preference to finished paper, rather than lack of capacity to produce, or unwillingness on Canada's part to supply."

EXPLAINS PRESENT SITUATION

Mr. Tinker told the Congressman that the failure of the paper mills of the United States to supply sufficient paper during the present crisis is not due to the lack of manufacturing facilities, "but rather one of taking corrective measures that will enable the industry to utilize fully existing productive capacity."

Mr. Tinker attributed the lack of present supplies to manpower and equipment shortages. This was in answer to the Congressman's suggestion that "we may be justified in encouraging greater development of our domestic paper manufacturing industry either with private or government capital."

"Past experience has indicated that when new pulp and paper capacity is needed, the industry will expand of its own volition to meet the situation," wrote Mr. Tinker. "To illustrate, the pulp and paper industry went through a major expansion cycle in the depression decade of the 1930's. As a consequence, current production of wood pulp in the South alone is approximately six times the 1930 production total, while the southern paper production has more than quadrupled in the same period.

POSTWAR OUTLOOK GOOD

"I think that I can assure you with certainty that if new capacity is required in the postwar period, it will be created in timely fashion by private enterprise and that no government capital will be required for this purpose. The pulp and paper industry has traditionally erred on the side of overcapacity.

"Given a satisfactory tax structure and a suitable economic environment, there is no question but

102nd Annual Report to Policyholders

FOR THE YEAR 1944

THE MUTUAL LIFE INSURANCE COMPANY OF NEW YORK

Again, for the 3rd year, because of wartime shortages of materials and transportation, your Company presents its Annual Report in this compact form. Although brief, it tells the essential story of the Company's operations for 1944 and reviews its performance during the last five years. Additional details on any topics covered in this Report will gladly be sent to any Policyholder on request.

☆

THE MUTUAL LIFE
INSURANCE COMPANY of NEW YORK
34 NASSAU STREET ☆ NEW YORK 5, N.Y.

Typical of the trend of annual reports toward paper-saving is this one, a 16-page booklet that is small enough to insert in a No. 10 envelope

that it will fulfill domestic pulp and paper requirements in the postwar period with its greater productive capacity, privately financed, to the extent that new productive capacity may be economically justified."

And that is where the controversy with Congressman Case ends for the time being.

The Office of Price Administration has announced that effective immediately all newsprint manufacturers are authorized to charge $3 more a ton. This will raise to $61 a ton the ceiling price for standard newsprint delivered to thirty-eight port cities.

PUBLISHERS VERSUS PRINTERS

The controversy referred to in these columns last month, in which the printers, through the Joint Committee on Government Relations of the Commercial Printing Industry with the support of the UTA, came to grips with the newspapers because of the publisher's desire to upset the principle of parity in allocating pulp seems to be settled with the victory banner on the side of the publishers. Reports last month indicated that the War Production Board upheld the parity principle but the statistical record of requirements indicate otherwise.

In allocating wood pulp to the paper mills, the Requirements Committee of the War Production Board was obliged to reduce the quantity from 2,681,650 tons which had been allocated during the first quarter to 2,599,700 tons for the second quarter, a decrease of 81,950 tons. The amount allocated is expected to produce 4,371,237 tons of paper of all kinds, as compared with production during the first quarter of 4,401,963 tons. A total of 243,010 tons of pulp was also allotted for the manufacture of all other products including rayon, explosives, cellophane, and plastics; also for export of 60,863 tons.

ALL BUT NEWSPRINT REDUCED

The breakdown of requirements shows that newsprint for the second quarter will be the same as in the first quarter, namely, 180,000 tons. All other paper grades have been reduced for the second quarter except for special industrial papers which were scheduled for 60,000 tons for the first quarter, and are listed for 62,500 tons for the second quarter. Building papers also were upped from 236,000 tons in the first quarter to 239,700 in the second.

Reductions scheduled in production of the various grades follow: groundwood and book papers, down from 487,500 tons to 451,900; fine paper, down from 240,000 tons to 234,600; coarse paper, down from 461,000 tons to 438,770, but subject to revision; shipping sack, reduced from 96,000 tons to 91,250, subject to revision; sanitary, down from 206,500 tons to 197,700 tons; tissue, down from 37,000 tons to 31,400; absorbent, from 26,000 tons to 23,500.

PAPERBOARD ITEMS INCREASED

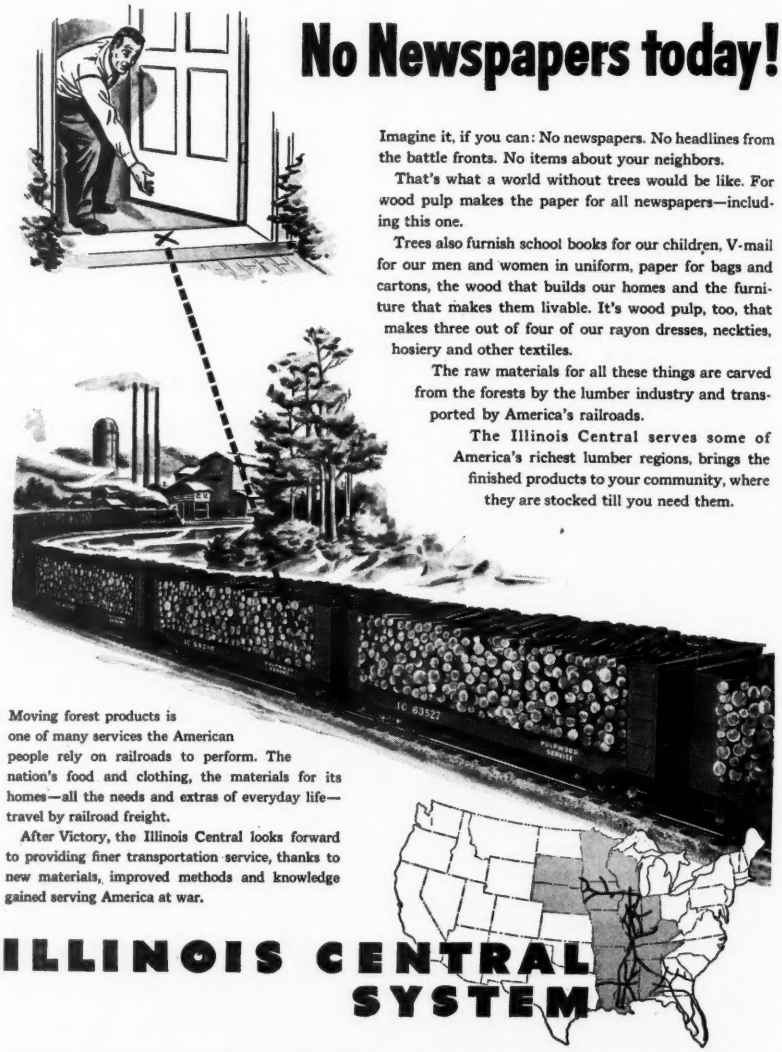
Paperboard items, listing seven grades, were upped from a total of 2,371,963 tons in the first quarter to 2,419,917 tons in the second quarter. Containerboard and folding boxboard were given the preference in the largest increases. Waste paper is used in large proportions in making the folding boxboard.

Waste paper in increased amounts is being gathered during April as a result of the General Eisenhower-Boy Scout program by which it is planned to collect and ship 300,000,000 pounds of paper by April 30.

NEED FOR SALVAGE IS GREAT

"Waste paper is needed now as never before to be converted into containers to carry munitions, food, and military supplies of every type," is the message that was sent down the line to all the Boy Scout troops. Printers are supporting the waste paper campaign for the reason that if the waste is not forthcoming, the military men will requisition new pulp to take its place.

With the turn in the war relieving the sea routes to Sweden, newsprint and all other supplies will be exported from that country, principally to British ports, which will tend to relieve the demand for pulp on this side of the Atlantic.



The railroads, as well as all industry including the manufacture of war materials, are entirely dependent for their existence upon paper and printing, the essentiality of which is highlighted by this ad

Veterans Present Problems Even Though Not Disabled

Returning men deserve our consideration whether disabled or not.

Encourage them to take advantage of Government education and training

• *By Harold R. Wallace*

MILLIONS OF WORDS have been written to inform us about the necessity of caring for the veterans who return from this war with physical handicaps. That is all to the good, because the least we owe these boys is a chance to learn a trade and become capable of supporting themselves and their families.

WHAT ABOUT OTHER MEN?

But what of the boys who, early in 1941, were drafted out of jobs with a secure future? What of the boys who went from high school into service without being given an opportunity to learn a trade?

If they are disabled, and consequently are handicapped in pursuing the jobs they may have been trained for, we already know fairly exactly the education and training that will be provided for them. But if they return in a "normal" condition, what will our attitude be toward them?

The Selective Service Act, of course, provides for re-employment of former employes—within certain limits. But it carries no guarantee whatever that the boys who went directly into the Service from school will be given employment.

The general attitude of business executives is to make plans to go as far as possible in providing jobs for *every* veteran, whether former employes or not. The leaders of American industry know that such a policy will be good business. Many of them also know from personal experience after the last war about the difficulties that are in store for this war's veterans.

TO QUALIFY FOR OLD JOB

Among other things the Selective Service Act says that the ex-service man is entitled to reinstatement in his old job if he meets the following conditions: 1. He must have been honorably discharged from the Service. 2. He must apply to his former employer for reinstatement within ninety days after separation from the Service. 3. He must still be physically and mentally able to do the particular job he held before he went to war.

Even if he meets these conditions, and the employer's circumstances have changed so that it is now unreasonable or impossible to reinstate the employe, he is not entitled to his old job. Once he is reinstated, his job must be reasonably sure for a year, and his time in the Service shall be considered as a leave of absence from the job.

These same conditions apply to all members of the armed services and the merchant marine, as well as to all female members of the armed forces. Interpretations of the provisions of the various acts covering the veterans will depend on the outcome of test cases which will appear in the courts as time goes by.

PLANS FOR DEMOBILIZATION

If we knew exactly the procedure that our Government will follow in demobilizing the forces after the war, our manpower planning would be very much simplified. But it is doubtful whether even our military or civil leaders themselves know exactly what program will be followed in releasing the men.

Portions of some tentative demobilization programs have been announced, but as each military campaign progresses well or meets with stiffer opposition these plans become more optimistic or pessimistic as the case may be. Besides that, we know that no one system will be applicable to all branches of the service.

EFFECT OF V-E DAY

It is probable, for instance, that when the war ends in Europe a fairly large percentage of the men in the Army will be discharged. But the end of the war in Europe will have little effect on the Navy.

In order to stay on solid ground for this phase of our postwar personnel planning, each of us must consider his own plant as a separate unit. We know how many former employes we have in the service, we know that a great volume of printed advertising *must* be produced after the war. Each of us should be fairly familiar with the future needs of many of his customers, and pretty soon now we will be able to tell just about how soon we will have the necessary new machinery and equipment with which to produce the volume of business we expect to sell.

OUR INDUSTRY WILL NEED MEN

We should, therefore, have a very good idea of how many men we will require in addition to our present force. We also know that we have trained comparatively few apprentices during the past fifteen years. The natural conclusion is that we will need many more men skilled in printing techniques than will be available when the war ends.

So our problem of providing jobs for all the men who left to go into the Service seems to have solved itself. But we are now confronted with a new, tougher problem. Where are we going to get all the men we will need to fill the jobs we will have after the war? And, more important, how are we going to get the men we have trained during the past ten years to stay with us instead of going into new industries?

PROOF OF THE PUDDING

Coming, as it does, from a "handicapped" man who is president of a successful printing and engraving business in Portland, Oregon, the following letter should help to convince many of us who still doubt, that a physical handicap doesn't necessarily eliminate a man from leading a productive life in the graphic arts industry.

Dear Mr. Wallace:

I was interested in your article in *The Inland Printer* for March regarding the re-employment of disabled war veterans.

I have been wearing two artificial limbs for approximately twenty-five years and I feel sure that the average handicapped man can fulfill a great many of the jobs in the graphic arts industry. I think it would be worth your while to visit Percy Jones Hospital at Battle Creek, Michigan, just to get an idea of how these boys are getting around and how they are making adjustments. You will find they are capable of fitting into industry. However, industry in turn should realize its obligation to these men and I would like to see more articles along the lines you are writing about.

I am quite familiar with the whole program and therefore am a booster for anyone who is taking an interest. I expect to make a trip around the country in about two months, visiting amputation centers, at which time I will no doubt go through Chicago and would like very much to have an opportunity to discuss some of these matters with you.

Very truly yours,
Holmes B. Gabbert, *President*
The Master Engravers

So that we may better answer these questions, let us put ourselves in the place of the returning soldiers, and see what thoughts are crystallizing at present in their minds. Roughly, the men can be classified into six schools of thought.

SIX GROUPS TO CONSIDER

First, there is the large group of happy, satisfied journeymen who left jobs in printing plants to go into the Service.

Second, there is a group of those same journeymen who were satisfied before the war, but have now been bitten by the travel bug.

Third, there is a group of men who were pretty well experienced in the industry before they left, and have decided that they want to go into business for themselves.

Fourth, there is a group of young men who were serving apprenticeships at the time they were called. They've learned a thing or two in the Service and won't like the idea of starting at the bottom of the ladder again.

Fifth, there is a group of young men who entered the Service direct from school, and have been exposed to graphic arts training in Army or Navy reproduction units.

Sixth, there is a group of young men who went from school into the Service with no industrial training, and have been given no technical training in the Service.

The first group, except for isolated cases, shouldn't cause the employer a great deal of trouble. To begin with, most of them are good, steady men—men who always have formed and always will form the backbone of America's strong force of skilled workmen.

They have always been thoroughly satisfied in their choice of a trade, have earned high, fairly regular wages, and if nothing happens from this time on to change their minds, they will return to the same plants they left.

THEY'LL WANT TO LOAF

These men will be discharged from the Service under the system which is finally adopted by our Government and will then be reclassified by their local draft boards. Perhaps they'll feel like loafing in the sun for a few weeks, just to get used to living in good ol' America again before they go to work.

Sometime before the end of the ninety-day period during which the men are required to apply to you for reinstatement in their old jobs, they'll report to your plant, ready to go to work. In some cases there will be minor difficulties to iron out, such as problems of seniority, but these will be easily settled, and you'll put them to work—gratefully. They'll settle down, and before you know it will be back into the routine of peacetime living.

Neither should the second group cause you very much difficulty. They were good, steady men, and still are, but they've seen a great deal more of the world, and some of the places they've visited looked like awfully good places to live. They want to spend the rest of their lives in a spot which just now seems to be the only place on earth in which they can remain happy.

KEEPING THEM WON'T WORK

If you talk to any of your former employes and discover that they feel like this, don't try to stop them from making the change. Give them your blessing and a good recommendation and let them move on to new fields. If you talk them into staying on the job in your plant, they'll never be completely satisfied.

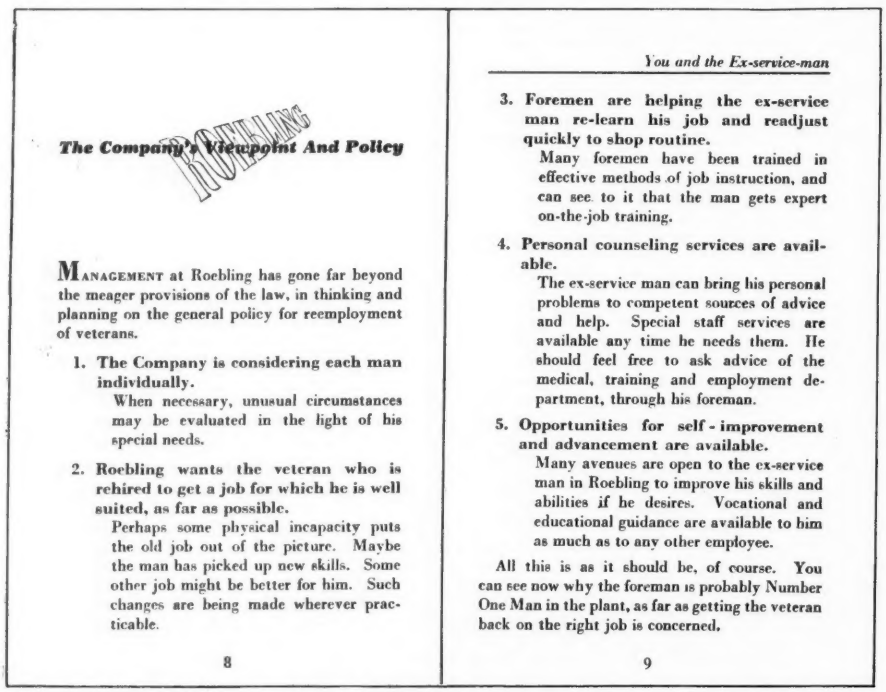
Your net loss in these cases probably will not be great, because there will be other men who will want to move to your town. Within a few years after the war all of those men who have grown tired of Chicago will have moved to California or to New York, and a like number of small town boys will have discovered the high wages being paid in Chicago, so a balance will be reached.

From the third group will come much of your toughest competition in the years to come, and to these men we should give our best attention. They are the men who have gained quite a bit of experience in one or more branches of the industry, and have begun to suspect that "the only way to make any money in this world is to go into business for yourself."

THEY'RE PREPARED

They have studied very hard and broadened their knowledge and their outlook on life. The time they have had to think things over has borne fruit, and now they want to own printing plants. They and their wives have saved a few thousand dollars, and with the Government guaranteeing additional loans, they have enough capital to finance the deals they have in mind.

It won't pay us to try to brush these ambitious men off with the thought that they'll be out of business in a year or so. These aren't men like the ones who opened bedroom shops during the depression.



The Company's Viewpoint And Policy

ROEBLING

MANAGEMENT at Roebling has gone far beyond the meager provisions of the law, in thinking and planning on the general policy for reemployment of veterans.

1. **The Company is considering each man individually.**
   When necessary, unusual circumstances may be evaluated in the light of his special needs.
2. **Roebling wants the veteran who is rehired to get a job for which he is well suited, as far as possible.**
   Perhaps some physical incapacity puts the old job out of the picture. Maybe the man has picked up new skills. Some other job might be better for him. Such changes are being made wherever practicable.

8

You and the Ex-service-man

3. **Foremen are helping the ex-service man re-learn his job and readjust quickly to shop routine.**
   Many foremen have been trained in effective methods of job instruction, and can see to it that the man gets expert on-the-job training.
4. **Personal counseling services are available.**
   The ex-service man can bring his personal problems to competent sources of advice and help. Special staff services are available any time he needs them. He should feel free to ask advice of the medical, training and employment department, through his foreman.
5. **Opportunities for self-improvement and advancement are available.**
   Many avenues are open to the ex-service man in Roebling to improve his skills and abilities if he desires. Vocational and educational guidance are available to him as much as to any other employee.

All this is as it should be, of course. You can see now why the foreman is probably Number One Man in the plant, as far as getting the veteran back on the right job is concerned.

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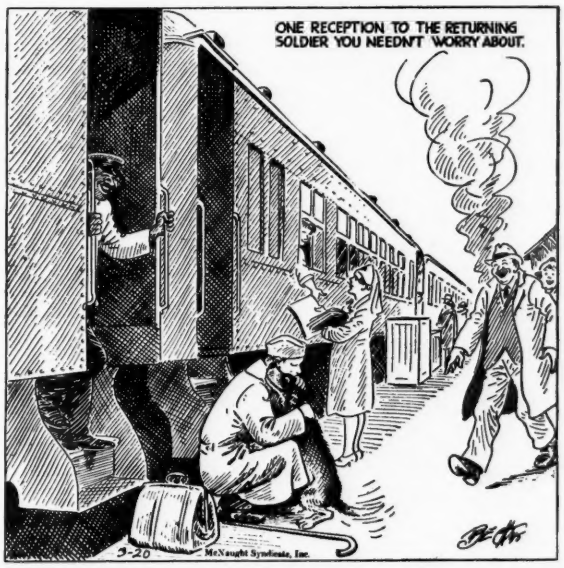
This spread from a booklet issued by John A. Roebling's Sons Company, Trenton, New Jersey, sets forth company policy on veteran rehabilitation; based on premise that foreman is most important in getting men back to work

In a great many instances these are intelligent, well-educated young men, completely awake to the fact that there will be many worries and responsibilities connected with owning their own businesses.

If we try to argue with them and point out the great advantages of drawing a regular salary in preference to doubtful profits, they will stubbornly point out that the man who has the capital and is willing to accept the risks is the man who reaps the profits. There is no argument against that sort of thinking, because the history of industry tells us it is true.

HELP EDUCATE THEM

The most profitable course for us to follow in dealing with these men is to help them become intelligent and reputable competitors, because the competitor who knows production methods and costs is much easier to compete with than is one who knows little about his costs and consequently squeezes the profit out of the work for everybody.



Frank Beck answers one problem in cartoon for McNaught Syndicate

We must encourage these men to take advantage of the G. I. Bill of Rights provisions which make it possible for them to return to school for further education. Suggest to them that they study accounting, business administration, labor relations, and other subjects to back up the technical production knowledge they gained in your plant before the war.

The bases for educational benefits under this law are the interruption of the veteran's education and his length of service. (This differs from the law covering disabled veterans, under which the basis for obtaining vocational rehabilitation is extent of disability.)

WHO IS ELIGIBLE?

Any man or woman who served for ninety days or more between September 16, 1940, and the end of this war, in any branch of the Service, is eligible (unless dishonorably discharged) to obtain one year of education at any school he chooses, in any subject for which he is fitted.

An additional period of education, not to exceed three years, may be obtained by veterans who were not over twenty-five years of age at the time they entered the Service. This additional education is subject to certain other conditions, information about which can be obtained from the Veterans Administration.

The educational benefits which may be obtained by eligible veterans include the payment of tuition and other expenses, including laboratory, library, health and infirmary fees, books and other supplies, not exceeding $500 a year. They also will receive subsistence allowances of $50 a month if without dependents, or $75 a month if they have one or more dependents.

In order to receive these benefits, the veteran must begin study not later than two years after discharge from the Service, or two years after the war ends, whichever is later. This regulation should allow him ample time to get his feet on the ground and decide what to do.

EMPLOYER WILL BENEFIT TOO

By following this policy of encouraging the men to gain a better education, the employer will be killing two birds with one stone. He will be helping the veterans to become more intelligent competitors, thus raising the level of the industry and consequently increasing his own profits. In addition, the men who go to school will have more time to reconsider the matter of going into business for themselves. In some cases, they will decide to remain with you, and your plant will reap the benefits from the education they have received.

In many ways you can be of help to these ambitious young men. You can point out to them some of the pitfalls the owner of a new business will have to avoid.

Advise them to get in touch with the nearest Better Business Bureau, which will be glad to give them information about business opportunity schemes to avoid. The Better Business Bureaus have issued a wide variety of literature which is aimed to combat the schemes and promotions of swindlers, and you can build good will by seeing to it that this literature reaches interested men.

GET THIS BOOKLET

One of the best little pamphlets that has been issued recently is "Facts Veterans Should Know Before Starting a Business." Copyrighted by the Boston Better Business Bureau, this little pamphlet discusses loans to veterans who wish to go into business, opportunities and risks, business opportunity schemes to avoid, and sources of more complete information.

You may feel that this is too much trouble to go to in order to help a veteran become your comidends, in the long run. petitor, but it will pay div-Besides that, in a sense we owe our opportunity to remain in business to these fighting men, so let's take the long view of the situation and help them all we can.

Much of the foregoing information, particularly that dealing with educational opportunities, applies to the fourth group of returning veterans. They were apprentices in our plants three or four years ago, and their return will give us other problems to solve.

They were in their late teens and their early twenties when they left to join the Service, and they spent several years in our plants, earning from ten to twenty dollars a week. They lived at home, so that money wasn't the most important thing in the world to them then.

THE KIDS HAVE GROWN UP

They had been accustomed to doing menial tasks and taking orders from other men. Some of them had spent two or three years running errands around the plant, waiting patiently for openings so they could begin to serve apprenticeships.

They have grown physically and mentally older during these past few years. Their lives have had time to shape up now. Even as privates, many of them have earned as much money as they used to earn in our

plants—and their Uncle Sam has paid their board and room, and furnished them with clothing, equipment, and even with what entertainment they've had.

A large number of them have fought through months of active service as non-commissioned or as commissioned officers. They've been commanding men, and won't take easily to going back to the foot of the stairs again.

HAVE FAMILIES TO SUPPORT

Many of them have married, and if they must begin at the bottom they will be unable to support their wives and families. To those fellows, the only apparent solution is to get into some industry where they can support a wife and kids right off the bat, or at least after receiving a few months of training.

Nevertheless, they liked the printing industry before the war, and still believe they'd like to take advantage of the two or three years of experience they have had in your plants.

These young men will thank you all their lives if you convince them that the profitable thing for them to do is to take advantage of the G. I. Bill of Rights and get all the education possible in those subjects which will help them advance most rapidly in your plants.

Each of these men will have shown an aptitude by now. Perhaps his personality is such that he can be developed into a good salesman. If so, he should be encouraged to go back to school and study advertising, marketing, sales, and other related subjects.

FULL- OR PART-TIME EDUCATION

He can get this education in one lump if you can dispense with his services for two or three more years. He can take advantage of the plan for full-time education, or he can, if your plant is located near enough to the school he wishes to attend, follow to his advantage a part-time schedule, attending school in the morning, and working in your plant in the afternoon.

If his inclination is toward the production end of the business, he can take advantage of the G. I. Bill and obtain his training along those lines in any of the best technical schools in the country. If he wishes to become an artist, or an accountant, or follow any other specialty, the Bill offers him the opportunity to do so.

And by pointing out to him the absolute necessity of preparing himself for a more efficient, more prosperous future, you will make him your friend (and valuable employe) for life. I know, because I still resent the fact that my first employer didn't sell me on the advantages of higher, specialized education, the facilities for which were readily available, even at that time.

About the fifth group, those men who entered the Service direct from school with no chance to learn a trade, there is little to say. They have learned something about our industry since they entered the Service, and are quite receptive to sales talk on the advantages of the graphic arts industry in providing a lifetime occupation.

THEY STILL MUST BE TRAINED

Quite obviously, the comparatively small amount of training they have received will not qualify all of these young men to become journeymen the day they enter your plants. But they'll be better qualified than you think, and the thing for you to do is to help them to obtain more advanced, broader training in the technical schools. The unions no doubt will go along with employers very agreeably in making journeymen of many of them in the shortest possible time. If they should make the mistake of limiting the number of these trainees, the industry will suffer for many years.

INJURED DOCTOR DOES REHABILITATION WORK



On the exerciser is Major Max Goldman, a Boston psychiatrist who lost a leg in New Guinea. After his release from the hospital he was assigned to duty at the AAF Convalescent Center, Rawlings, New York. Having had to learn to walk again, his training and disability should aid him in helping physically and psychologically handicapped boys traveling the road back to normal living. (Official U. S. Air Forces photo)

HERE'S OUR FUTURE MANPOWER

Finally, we come to the group of young men who went from school to service, and have had no opportunity to obtain specialized training of any kind. They'll be willing to drift into any industry which seems to offer the quickest, most prosperous future.

For these boys, the most important things we can do are to show them the advantages of the graphic arts industry for the long pull, and to help them obtain the training they will need to fit them for good jobs in the industry.

The first of these objectives is now being worked out by groups of employing printers, by unions, and by the larger individual plants. It is a public relations job which must be done if we are to have enough men to keep our machines going.

Literature which plays up the advantages of a future in the graphic arts, tours through plants, more speeches and other publicity on the part of printers—these are a few of the tools we have, and if we use them well there is no need to worry about our manpower for the future.

TRAINING MUST BE MODERNIZED

The training program can build up around what facilities we now have. Our old methods must be modernized, however, and schools, employers, and unions must work together much more closely than they have in the past, if we want our industry to remain among the leaders in America.

After we have the veterans retrained and back into the fold, we still have the problem of keeping them happy and productive. Many of them, while apparently well and happy, will be inclined at times to remember some of the horrors of their war experiences and grow despondent. With a warm, cheerful, personal atmosphere in the plant, these periods of despondency will grow fewer as the months pass.

It will be necessary that the men's foremen and their fellow workers try to keep an understanding attitude at all times, because there will be difficult days. But if we all pull together, there'll come a time in the future when these veterans will be among the best citizens we have.

OFFSET

Wartime Developments in Machinery and Methods

By R. Ernest Beadie

IN THE December directory issue of THE INLAND PRINTER we reported on recent technical developments in offset. We must not overlook the established offset press manufacturers, for even though the presses themselves and their operations are not new, these manufacturers have not been asleep at the switch. They have been developing improvements on a par with those which have been produced in the past. Information has been released on the new press made by Miehle Printing Press and Manufacturing Company.

The press shown in this film is a 42- by 58-inch two-color model, but due to the unit type of construction, single and multi-color models with identical printing units will be made available upon the resumption of the manufacture of graphic arts machinery. The press incorporates several basic improvements in feeding, registering, and delivering the sheet. It will, the company claims, deliver sheets in accurate register at the rate of 6,500 an hour.

STREAM FEED AND REGISTER

The sheets are stream fed by means of a new Dexter feeder, utilizing air only for corner separation, and featuring simple and rapid adjustments. By extending the stream feeding principle to the registering process, and registering one sheet while the preceding sheet is still being removed from the feed table, more time is provided for register.

Improvements in delivery design are claimed to have overcome the problem of delivering large sheets of paper at high speeds, and the pile is jogged on all four sides. The press incorporates all the following new features: simple adjustment of front lay; adjustment of impression cylinder pressure without a wrench; an improved ink distribution with quick roller settings; an improved water agitation, with the water level maintained by a continuously operating pump; crank and worm gear for lowering or raising ink fountain blade; an ample working space between units; low operating height; large cylinder journals which are supported by heavy duty, preloaded roller bearings; and improved automatic lubrication.

While other manufacturers, including Harris-Seybold-Potter, who pioneered in the manufacture of such equipment, have not yet released exact information regarding their postwar models, representatives of those companies have promised improvements which will mean faster, better production.

As new models are announced, specifications will appear in the columns of THE INLAND PRINTER.

At the same time, the manufacturers speak a word of caution—the improvements that have been and are being developed will not make present machines obsolete.

Any lingering doubts regarding the trend toward offset should now be dispelled by the two-color lithographed brochure, "Offset Answers," sent by American Type Founders to every printer in the country. After urging letterpress printers to start their postwar planning at once, it cites surveys which show that 86 per cent of the printing buyers have one third of their work produced by offset; and gives other data that indicates the trend toward offset.

It points out the various uses made of offset and the basic reasons why, concluding with a reply form on which the printer can ask to see the portfolio of offset answers on every phase of the offset business.

CHANGES IN METHODS

While we are looking at the latest developments in new equipment, it might be well to view a few of the more recent changes in production methods.

In a recent Lithographic Technical Foundation Research Bulletin No. 14, covering "Improvements in Deep-Etch Platemaking," the new process of making deep-etch offset plates without the use of alcohol is described in detail. To begin with, the process, as it *has been* most widely used in shops throughout this country and Canada, consists of the following steps:

1. The grained plate is counter-etched, coated with a light-sensitive coating composed of gum arabic, bichromated ammonia, and ammonium hydroxide spread smoothly by means of a whirler, and then dried.
2. The coated plate is exposed to a printing arc light behind a positive transparency.
3. The exposed plate is developed to remove unhardened portions of the coating, by means of a nearly saturated calcium chloride solution which contains lactic acid or other organic acid.
4. The printing areas of the plate thus laid bare are etched slightly by means of a solution that attacks the bare metal but leaves the light-hardened stencil intact.

WASH PLATE SEVERAL TIMES

5. All exhausted etching solution is removed by washing the plate several times (never less than three times) with anhydrous, denatured alcohol.
6. A lithographic lacquer base and developing ink are successively applied and both fanned dry.
7. The plate is scrubbed with a stiff-bristle brush under warm running water to remove completely the light-hardened stencil.

The bulletin continues:

"With the hope of finding a substitute for the alcohol, a complete re-examination of the whole process was undertaken. At the beginning of this experiment it was expected that some further study of the fundamental reactions involved would lead to the development of a more certain as well as more simple procedure.

"The deep-etching solution is first poured in a pool on the plate and, by means of a molleton or plush-covered block of wood, swirled continuously over the plate until the whole area has been etched; and permitted to act on the metal for

one or two moments, depending on metal (either zinc or aluminum), until the desired depth of etch has been attained.

"The deep-etching solution must then be removed with a squeegee, the plate immediately flushed with cold water (meaning water just as it normally comes out of the cold water faucet). This may be accomplished by placing the plate under a spray or flushing the plate with a direct stream from the hose. In either case the plate should be so positioned as to permit the waste water to drain off continually.

"Following washing, the excess water may be drained, squeegeed or blotted off and the plate fanned thoroughly dry, slow drying areas having their drying time accelerated by means of blotting or wiping with a soft cloth. When a plate has been given a normal exposure and cold water has been used to remove the deep-etching solution, it will be noticed that the light-hardened stencil swells to some extent, but very little of it is actually washed away and the remainder is quite definitely colored. Should extremely hot water be used the remaining stencil will appear practically colorless, indicating that most of the bichromate and soluble gum have been removed. However, the insoluble portion remains intact."

One production tip which will be found beneficial both now and in the postwar period: Sometimes, due to unavoidable circumstances, the paper at the mill is trimmed smaller than ordered, or than indicated on the packages; so in the making of layouts, the most satisfactory results will be obtained if they are made exact size on the paper which is to be used for printing the job. If this practice is rigidly adhered to, no plates will be made until the paper for the job is in the plant and conditioned for best results on the press.

Another good feature in connection with such procedure is that it permits the making of a production schedule which is reasonably certain to require no change. Working conditions in the shop which can make a schedule and then stick to it are almost ideal and the resulting production record will be highly pleasing to the management. Nothing is more demoralizing to personnel than the continued custom of breaking into the scheduled work in order to get into production a job which has been overlooked, at the expense of wasted time and materials, to say nothing of injured personal feelings.

Howard Coggeshall · a Profile

By Ellis K. Baldwin



HOWARD COGGESHALL

● MEN who have watched Howard Coggeshall set type call him a speed king. They will tell you he has all the digital dexterity of a concert pianist.

Printers having establishments in upstate New York who know Coggeshall speak very pridefully of their acquaintanceship. They point to him as a true craftsman. Don Canfield, who is associated with another printing house, regards Coggeshall as "nothing short of a true genius, a real typographer with the patience of Job."

"He can set type almost twice as fast as any other man," Canfield observed. "He'll work diligently to get something just the way he wants it and if it doesn't suit him exactly he's just as apt as not to chuck it and start all over again."

Innately modest, Coggeshall declines to comment on these observations but confesses to having an everlasting and continuous love of the craft. The long hours he spends in the composing room attest to this fact. He early became accustomed to extended periods of work. At fifteen he was employed on a country newspaper where he spent ten hours a day—sixty hours a week—plus every Tuesday night when the paper went to press.

"I'd go in at seven Tuesday morning," he remembers, "and get through at six o'clock Wednesday night. Except for just half an hour out for each meal it made a thirty-five hour shift."

This brand of diligence may be the chief reason Coggeshall printing has become known for its distinctive quality and typography anywhere that better printing is discussed.

Another factor served as a catalytic agent in the development of Coggeshall's stature. It is the richness of his early background. Crowded into the years before he entered into the printing business were days as a reporter, correspondent, and editor, when he came to know Mark Twain, Richard Watson Gilder, and other men of letters. It was a period when almost daily he visited in the homes of various millionaires sojourning in the Berkshires. These associations made an indelible impression. They did more. They served to develop his judgment along with his instinctive taste for the highest quality.

His long association with Frederic W. Goudy, working with him on books and miscellaneous printing, has served to increase his typographical skill.

Meeting him in the composing room of his plant in Utica, New York, he'll look up to insist he doesn't know a great deal about typography. He has little use for high sounding nomenclature and technical terminology.

"I just sense what I want to have done," he'll tell you. "What I'm really doing is playing by ear. Sometimes it comes out all right."

But whatever method he uses, there's a feeling throughout a wide territory

Corner of Coggeshall den, with specimens of his work set in Goudy-designed types



that his work is just a little better than that the other fellow is producing.

The Coggeshall plant produces industrial, direct mail, sales, and general advertising literature. It was the Utica shop which produced the Martin Cantine Sample Book of Coated Papers. The volume put out for the Saugerties, New York, firm stands today just as good as the day it was first printed. It is still "sold" to the trade.

The Coggeshall firm is known for its unusual booklets, a reputation which has accrued from the seasonal literature which the plant prints. For his own friends since 1929 Coggeshall has been setting by hand each year a Christmas booklet dealing with odd customs and philosophies of earlier centuries. Most of them have been set in Goudy types.

Coggeshall probably knows as much about Goudy as any other of the type designer's many friends. In 1929 he went to Europe with Fred and Bertha Goudy, Mrs. Coggeshall, and also George F. Trenholm of Boston, typographer

Specimen pages from a few of the unusual booklets produced by Howard Coggeshall. While he prefers to work with the traditional Goudy type faces, these specimens prove that he is equally capable when modern typographic effects are indicated

for Intertype. The association has continued through the years.

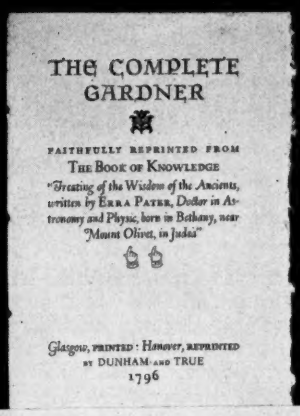
Born on a farm near Morris, New York, Coggeshall attended the Morris Union School.

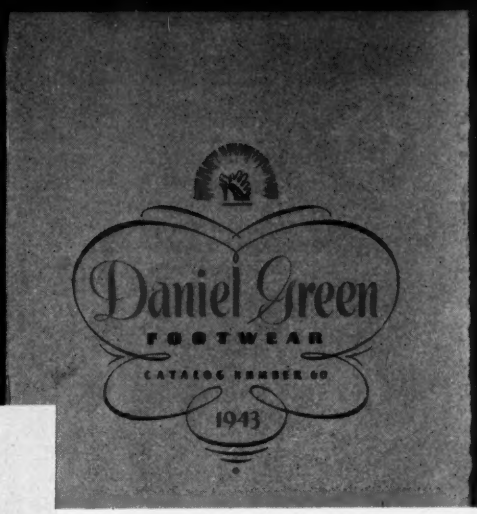
Howard's father got him a job in a nearby "variety" emporium where the smell of the molasses barrel and the kerosene tank provided so unique an aroma that even now Howard at times imagines he detects the odor as he works setting type. When he was told by the proprietor it was doubtful that he would ever become an outstanding merchant, he walked out.

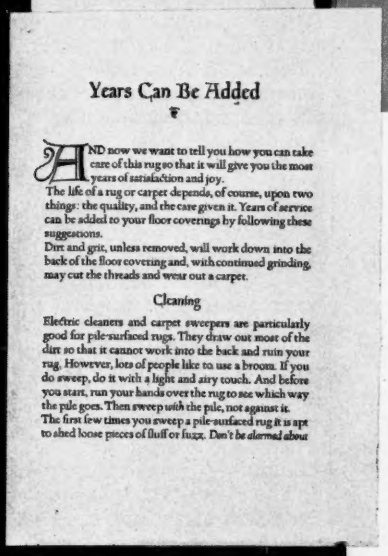
Fearing to go on home without some form of employment, he took the only available position in the hamlet, as the printer's devil at the *Rural Times*. The Otego resident who ran the paper paid Howard $2.50 a week, or about 4 cents an hour. He was equally parsimonious in his own habits. Howard remembers the editor "shaved every week, changed his collar every two weeks, smoked a gift cigar every three weeks, and shined his shoes with stove polish every month."

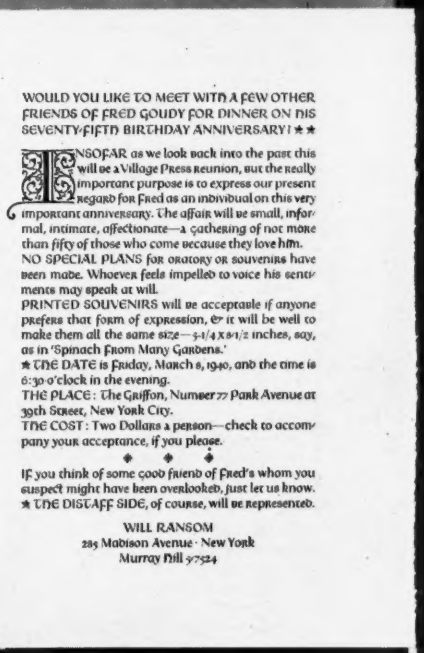
At 20, at the outbreak of the Spanish American War, Coggeshall became a reporter on the Oneonta *Star*. Three and one-half years later, about the time President McKinley was assassinated, he moved on to the Pittsfield *Sun* in Massachusetts.

He began writing for other papers and soon was the correspondent for journals in Boston, New York City, and Chicago. But during slack periods he went out into the composing room of the *Sun*, a weekly paper, to try out his hand in the job department. And about this time he was asked to become associate editor of the *Berkshire Resort*

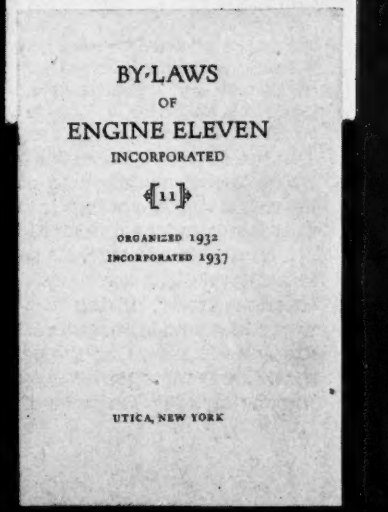


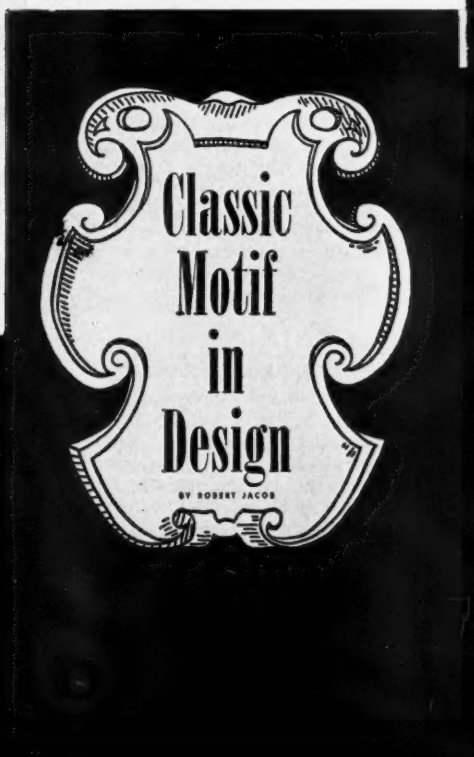












Topics which circulated among the resort people, mainly in Lenox.

This work gave him entreé to many of the best homes. He met the Sloanes and the Westinghouse family and a number of ambassadors and other celebrities. There were about eighty millionaires in the area.

"I was so green and scared," he remembers, "wondering what a millionaire might do to me, that I went right up and rang their front door bells before I had the chance to become too frightened. Suddenly I found I was winning their confidence. It was because I never faked anything. I enjoyed it, and soon they were calling me instead of my calling them."

Fred W. Main, onetime city editor of the Springfield *Republican*, about this time nicknamed Coggeshall "The Berkshire Scooper."

Visiting Mark Twain one morning in Tyringham, Coggeshall found the humorist preparing for a trip to New York City. "How long shall you be away?" Howard asked of him. "Well," drawled the great writer, "I usually take so many shirts, and when they run out I come back."

"How many are they putting up?" Coggeshall asked.

"I guess they are packing up about half a dozen," he answered.

"Then it looks to me like a six weeks' trip," said Coggeshall, knowing how careless Clemens was of his personal appearance.

"I should have been kicked out for that fresh remark," Howard says now, "but Mark Twain just tipped back his head and roared with laughter."

In 1905, when Coggeshall went to Whitesboro, New York, to open his own shop he was so ignorant, he will tell you, that he thought he could make better printing and get more money for it. They laughed at him. But it worked. He went to Rochester in 1918 for a year and a half to acquire more technical knowledge. Then he came back to establish a shop in Utica.

When this generation moves off the face of the earth, Coggeshall stands to be remembered for centuries to come, for buried in the Time Capsule of the New York World's Fair of 1939 on Long Island are two printed books. Many others, including the Encyclopedia Britannica, were preserved in microfilm, but the only actual printed volumes are the Holy Bible and the Westinghouse story of the Time Capsule which was handset by Howard Coggeshall. Posterity will see some real typography.

★ ★

LIKE OUR MARCH COVER?

Whether you thought our March cover was a pippin or a dud, you might be interested to know how Robert Raine, director of advertising, Wyandotte Chemicals Corporation, liked it. A portion of his letter:

"Thank you very much for sending us the front cover of your March issue. At the risk of being thought a little smug, may we say that we think this is a most attractive cover page?"

Identificationnoun Gone with Wind

A friend of The Proofroom points out that the compounding of words can lead us into strange by-paths • By Edward N. Teall

● MANY CITIZENS of the World of Print are distressed by the complexities of speech representation in our script and type. While these puzzled persons wrestle with the compound words, some restless minds teem with theories that make the present confusion look like simplicity itself.

Perhaps a brief survey of a letter from a friend in San Francisco will reassure some of the puzzled ones and convince them that nothing is so bad that it couldn't be worse. Also, that with so many theorists trying to push us toward worseness, it behooves all writers, editors, and proofreaders to work clearmindedly and with indomitable determination both to clarify theory and simplify practice.

Spelling, punctuation, capitalizing, and compounding can be held within the bounds of reason and made workable—not, of course, in a single universal style but in a (limited) variety of clearly defined and distinguished styles from which each of us may make his own choice, to be followed with neat consistency and a great gain in sureness of expression by the writer and understanding by the reader. In considering these inescapable matters THE INLAND PRINTER'S constant objective is to view them always and only from the standpoint of the person to whom they are matters not of theory but of use in business.

My California friend says:

For twenty-odd months I have been making notes on your identificationnoun, but they went with the janitorwind as my correspondencetime was hardly enough for relatives, inlaws, and friends. But here goes: following original derision, I am willing to suggest that you are on the right track but do not go far enough. . . . I read your "sample case" article. From the context it seems that you intended one word, *samplecase*, but I read *sample case* as two words, adjective and noun. [Query by ENT: Why not *samplecasearticle*? This is askedinsinceritynotridicule.]

The San Francisco man says we do much compounding in speech that is not reflected in writing and print; and that is true. He says our sisterAryan languages run words together freely, giving the "long words in greek, latin, german"; and that also is true. Our thoughtways part, however, when he says: "Unfortunately our language in continuing degradation into an almost-noninflective language, and with the written not keeping pace with the real language, has become difficult to join up in that way."

He thinks we do pretty well "in the doublets as *postoffice, Peachtree* Street," but "have not yet arrived at the realization that we actually say the *postofficedepartmentbudget, keyboardcamwashernut.*" Here, he says, if we do divide the second outlandish combination into its component words, "we could not logically exclude division of *keyboard*."

Now, taken from the viewpoint of practical users of language in print, whether development of a non-inflective language is "degradation" is a question that can well be left to the college professors—the people who make the language have made it that way; it has not been legislated into existence. Many of us, the present writer for one, think our uninflected language is finer and stronger than any of the fully inflected ones. But the other matter, that of compounding, is "something else again"; it is a subject for serious study, for a thorough analysis, and for resolution into systems between which choice can be made for the direction of practice.

Every printing plant should have some system of compounding, capitalizing, and punctuating. Every shop, large or small, should have a style of its own. Before any piece of printing is started, there should be clear and complete understanding as to the style to be followed—the shop's own, or one preferred by the customer.

The printer's advantage resides in the establishment and maintenance of his shop personality—that is, of uniformity in the character of his product; he should be as "particular" about style in texts as he is about type styles. The customer's advantage is in getting the job done right the first time; if it isn't, he has either to accept a style he does not like or to pay for corrections, and in either situation there is loss —in one, of customer-confidence, and in the other, of proper return on investment.

Specifically, a customer may desire to have certain words, as officetitles in an organization, capitalized where in common usage they would

be lower-cased unless used with a person's name. If that is not understood before the composition begins, there is quite sure to be a wrangle. Or if the customer wants British spelling and receives Webster, costly adjustments have to be made when proofs are shown. So too of styles of punctuation; if printer and patron have differing, conflicting ideas of free or tight punctuation, agreement or compromise in advance will keep costs down.

In fact, a conference between editor and customer is only little less important than the agreement between the business office and the customer. And it is always worth while to be sure that the customer knows exactly what he is agreeing to in matters of style; he may think he wants Webster, but find when the proofs begin to show that there are things in Webster that he did not know of. Such words as "travelled," "traveled," and "offence," "offense," should be spoken of. If this seems fussy, time-wasteful—well, a few trials will demonstrate that it is good economy and productive both of speed in producing the job and of good will, particularly where billing the job is concerned.

These matters are directly in line with the remarks quoted from the San Franciscan's letter, above. In going too far with the idea, as in his opinion I failed to carry it far enough, he actually brings out very strongly the value of study of style used in compounding. The "noun of identification" (the name, frankly, is less than completely satisfactory to me) is not an invention of mine; it is simply a working classification for noun pairings such as are now in common (but grammar-book-recognized) use. It consorts with the wide and growing American preference for minimization of hyphen use, and does away with the silly device of labelling nouns as adjectives (as in *apple tree* and similar combinations).

Evolved by the multitudes of non-scientific language users, it is one of the principal sources of strength in English expression, providing innumerable new, sensible, and effective combinations to present complicated meanings in simple form. A railroad president is the president *of* a railroad; an infantry regiment is a regiment *composed of* foot soldiers, and a steam whistle is a whistle *operated by* steam. And so on through a long list of nouns.

As our friend in San Francisco remarks, "The Allies have taken so many *strong points,* but they have had to deal in detail with *strong-points.*" This is simple compounding, and there is involved in it the making of a new word from two old ones, with more specific meaning than they will carry separately. Again: *"A social Democrat* gives an entirely different meaning from *a Social Democrat."* SF would simplify by printing "Socialdemocrat," as "an arbitrary name of a political party."

Now to pull these ideas together, workably:

Every printshop needs some sort of a statement of style for its own guidance. The simpler the statement is, the better; principles are more comfortable than rules. If the statement is printed on a stylesheet, the customer can (1) accept it as is, (2) accept it with his specified changes, or (3) substitute for it a style of his own.

Any shop recognizing the noun of identification (two-word phrase, as it is often clumsily called) will save itself headaches on compounding.

One excellent rule is: Use the hyphen only when it does something that can't be done without it.

And the rule of all rules is, Have no rule that can't be broken when application of it goes against common sense and the breaking of it makes the meaning more clear and understanding more sure.

OUR COVER

In his long-famous style, the artist Franklin Booth has strikingly pictured an industrial city of tomorrow against a symbolic roseate background. Intended to represent the important place industrial engineering will have in the world of tomorrow and the necessity of making the plans for it today, Mr. Booth's painting is one of his series for J. Gordon Turnbull, Consulting Engineer, whose main offices are located in Cleveland, Ohio.

The advertisement, headed "Tomorrow's Future is 'Inked-In' Today," was prepared by McDaniel, Fisher and Spelman, of Akron.

Top-Flight Craftsmen



CRAIG R. SPICHER

WHENEVER top-flight craftsmen are being discussed, it is inevitable that the name of Craig R. Spicher should be mentioned, for "Spike's" work has led him into practically every important printing plant in the United States and Canada. His attitude of whole-hearted sharing of the knowledge he gained in long years of pressroom experience has led him to talk to practically all of the Craftsmen clubs. And his book "The Practice of Presswork," one of the most complete textbooks available to printers, has brought him to the notice of the printers located in the more isolated districts.

Born in Williamsport, Pennsylvania, it was quite natural for him to serve out his apprenticeship with the Grit Publishing Company. By the time he had spent ten years with Grit in the job and cylinder pressrooms, and was ready to move on, he had become assistant foreman of the cylinder pressroom.

Craig Spicher then joined the Zeese-Wilkinson Company in New York City, where he worked on process color work under Chris Steidinger. His next stop was to take charge of the pressrooms of Elbert Hubbard's Roycrofters in East Aurora, New York, and then he became instructor in presswork at the Carnegie Institute of Technology.

For the past twenty-four years he has been the technical advisor for the Miehle Printing Press and Manufacturing Company. He is now head of that company's Technical Research Division.

Spike's most important contribution to the International Association of Printing House Craftsmen has been as a speaker for local club meetings. But he has also served as president of the Chicago Club and as vice-chairman of the International Educational Commission.



Front cover and inside spread of the Eitel chart, now in its sixth printing. The original was 30 by 18 inches flat

CHARTS *are good business*

Advertising designer adapts an ancient medium to needs of modern business

BY ALEXANDER McQUEEN

● WHEN E. WILLIS JONES told me that after twenty years as an advertising art director he was embarking on an additional project—the designing and publishing of wall charts—I knew that he was headed for success. I knew his charts would be decorative, to intrigue the most casual observer; I had assumed that they'd be interesting because "Bill" Jones has the knack of blending pictures, type, and facts into a perfect vehicle for telling a story.

On every hand the public calls for speed, efficiency, streamlining, not only in mechanics and transportation but in the communication of ideas. Under wartime stresses, college courses have been amazingly shortened, and general results have been so good that the new visual methods seem likely to invade our peacetime schools.

The spirit of the age demands instruction that shall be human, vital, fast. Hence the desirability of the chart: a book (in fact it is the researcher's findings from a great many books) on one page.

Charts have always been important and held in respect. An early example is the navigator's chart, showing reefs, rocks, and sea-lanes. Others are maps, with pictures locating noteworthy places and objects; in recent years there have been many such "pictorial" maps. Other modern charts are simply the graphs that either show progress or reveal comparisons.

But the kind I am discussing uses fine illustrations, typography, and lettering; it adapts the chart principle to modern use in institutional advertising, education, and amusement, or any combination of these. Charts of this type are not pieces to be put away; they are so handsome that they are being framed and hung in offices and homes.

A typical Jones chart is the one entitled "From Bach to Gershwin," prepared for Otto K. Eitel, of Chicago's Bismarck Hotel. In the case of this chart, meant to be used as a Christmas greeting, it was discovered that, given a worthwhile item, the public will clamor for additional copies, eagerly offering a payment. No attempt was made to hide the fact that here was a medium of publicity; people valued it and wanted it on its own merit.

The word "item" is used advisedly; the first edition of this chart, appealing to music-lovers, has already become a collectors' item—a classic example of success in combination of pictures, printing, and prestige.

Readers of THE INLAND PRINTER are already well informed about "Calligraphy," because of articles in the October and November



Published in limited and special editions by Standard Rate & Data Service, printed by Niagara Lithograph Company. Composition by Bertsch & Cooper

issues, and therefore are familiar with the very beautiful broad pen lettering of Raymond DaBoll. It is he who lettered both the charts shown here. The artist also is the same on both—Joseph Feher. The music chart was originally printed in four offset colors. There were two additional pages of type matter not shown here, set in Caslon No. 471 and Original Old Style Italic.

The next problem faced by Chartmaker Jones was to produce a history, covering five hundred years, of the mighty force we know as advertising. Here was a many-sided topic, fundamentally related to type and printing, closely concerned with art and authorship, busying itself with its interest in almost every field of human endeavor.

The assignment was: To present in one chart the essence of a story which might well fill a 500-page book. I know, because I spent thirty years collecting material for such a book, and still needed more facts when I was entrusted with authorship of the factual element of this advertising chart.

Reducing five hundred pages of material to one chart was a sort of dehydration process, except that the result was *not* supposed to be dry. Encouragement and inspiration came from Mr. Jones, in his capacity of designer and publisher; from Joseph Feher, whose beautiful muralesque decorations so satisfyingly "put the art in chart"; and from officials of Standard Rate & Data Service, who underwrote a substantial block of the initial printing, to mark its twenty-fifth year.

A thousand books and papers in half a dozen languages were used in checking and double-checking the hundreds of statements made. Some traditions and dates, found to be based on oft-repeated errors, were revised; many "human-interest" items were added, bringing printers, artists, and the business folk into chummy relationships with Caxton, Shakespeare, Franklin, and Washington, all of whom, if you please, were "advertising men."

Production data on the advertising chart, obtained from the office of E. Willis Jones, are as follows: The paper is a very white sheet of a heavy 100 per cent rag bristol, trimmed 24½ by 25½ inches, with ¼-inch margin. The printing was in four special colors and black by offset lithography.

Fusion of past and present are suggested by using "modern" style of illustration combined with old style calligraphy and types. Garamond Old Style was used throughout, except for the dates inset before each item in the columns of history, which are in Caslon Bold.

(The gift edition to subscribers of Standard Rate & Data Service has been exhausted. Another edition without its imprint is now on sale at all leading bookstores; if not at yours ask THE INLAND PRINTER.

As a historian of advertising, one should be content with the stating of facts, and letting comment come from whence it will. But I can't suppress the enthusiasm that I feel as I see what Bill Jones is doing, and what he is planning to do. Based on what I know of his present schedule, including plans for charts on the Bible, on popular music, and on some items of direct commercial interest, I feel safe in predicting a continuance of achievement in the chart field, enlisting the best efforts of printers, artists, and advertisers to gain the desired end.

★ ★

We Apologize, Ma'am

THE INLAND PRINTER is properly abashed over intimating that I. H. Sayre is no lady.

In a review of her new book, "The Single Color Offset Press," in the March issue, the feminine author was referred to as "Mr."

That "I" is for "Irene" and *Mrs.* Sayre has an outstanding record as an authority in the offset field. By now she must be accustomed to having her achievements credited on the masculine side, but we knew that they didn't belong there.

★ ★

Publicizes Contest Winner

The Frye Printing Company, of Springfield, Illinois, is proud of Ben Wiley's winning third place in the recent I. P. Typotectural Contest.

His achievement has been written up by Springfield papers, and was featured in an advertisement and on a blotter sent out by the firm.

Lt. Col. W. C. Reddick, owner of the Frye company, who is now stationed in London, when notified of Wiley's winning the honor, said: "We are proud. It is a big thrill."

Vocational Guidance BECOMES IMPORTANT IN OUR HIGHLY INDUSTRIALIZED SYSTEM

BY B. N. FRYER

IN THE WORD "Guidance" we have a term of somewhat elastic character. Its popular meaning covers only the vocational field. Dr. Frank Parsons, who first used the term Vocational Guidance, employed it thus, applying it to a comprehensive plan he had developed for helping place men at the Breadwinners' Institute in Boston.



Before his time, the usual way for men to get work was to find out where a job was vacant and apply for it. Parsons worked out a scheme for surveying the whole job field, tabulating men available, aiming at cross selection of man and job.

Briefly, all vocational guidance is the same type of advice and information given sons by fathers in the days when crafts were handed down from father to son. As towns became more industrialized, the boys worked outside the family circle, often being taken into the employer's family. Craft and trade developments led to yet more complete separation of boys from direct parental control during working hours. Under the apprenticeship system they wandered farther from the family roofs. As shown in old apprenticeship contracts, masters were expected to act in the place of parents. Spread of the factory system cut such ties. Today a man may work all his life in a factory, and never see his employer.

More and more vocational schools have been offering vocational guidance and counseling by trained and equipped men and women replacing guidance by parents and master tradesmen.

The United States Employment Service will now put employers and employes in touch with guidance agencies when such are wanted. There are vocational consultants of various types, but the bases of their counsel are all too often built on sandy soil. Practicers of phrenology, graphology, astrology, palmistry, and various other forms of fortune-telling often pose as vocational advisors, and are unreliable. Psychology should be practiced only by reputable, trained persons.

Of a special interest to the printing industry is the growing importance of service industries. Agriculture, which used to be the largest employer of labor, has shrunk from over 50 per cent of all persons to less than 25 per cent. Meantime manufacturing has expanded from about 22 per cent of all engaged to around 31 per cent; service industries from 25 per cent to nearly 50 per cent.

Printing is a service industry to the service industries, just as it was the art preservative of arts, and thus it should have definite appeal to both young men and women as a future occupation. Another factor of note within the graphic arts is a rising standard of craftsmanship, which appeals to increasing numbers of men and women. This is but part of rising standards of living.

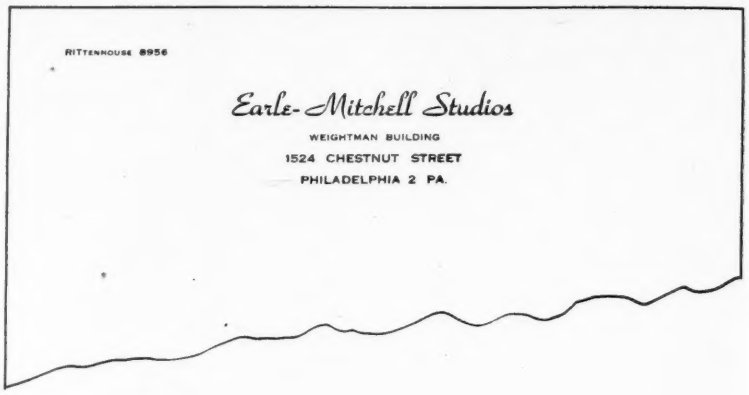
Both employing printers and their prospective employes have benefits to gain by getting in touch with reputable guidance agencies when a man and a job are joining up in production.



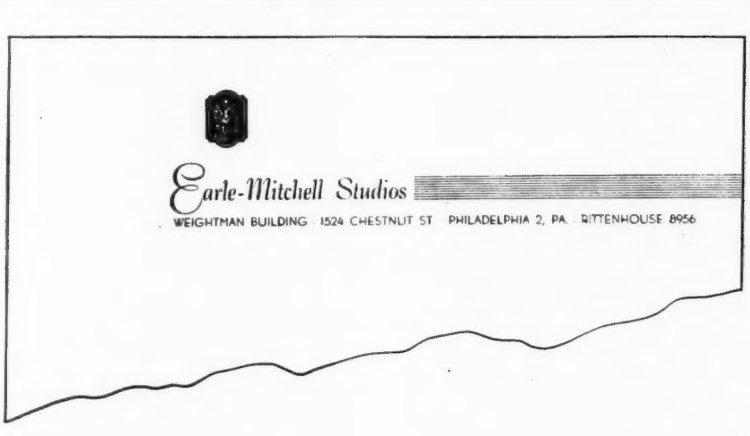
Striking, to say the least, is three-color February cover of Copper & Brass Research Association Bulletin, a magazine which has been chosen as one of the direct mail leaders in the contest of the Direct Mail Advertising Association for the past two years. The plates were made by Horan Engraving Company, and the printing was done by Read Printing Company, both of New York City

TYPOGRAPHIC CLINIC . . . BY BEN WILEY

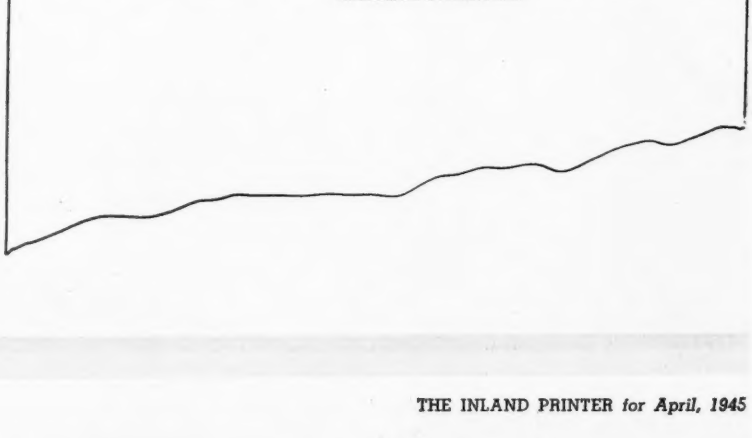
This ordinary letterhead lacks any of the charm that would influence a prospect to visit this studio for a portrait photograph. To produce such a letterhead as this requires no mental effort nor artistic appreciation whatsoever. Lining gothic type has a limited proper use, and because of its stiffness certainly should not be used on this letterhead. This style of printing with all centered lines has about passed into history and there is no need to discuss it here. Perhaps where this letterhead was printed every customer, including the shoe repairman, the lumber dealer, and beauty parlor operator, was provided with the same design and kind of type.



Here is a resetting of the same copy, set and printed by Alvin R. Dress, Philadelphia. Different, fresh, and with a touch of glamour that would appeal to the prospective buyer of a photograph. A smoother flowing style of italic type adds a bit of warmth and friendliness. There is no criticism of the design, which is excellent. The band of rules might be too strong—if this band was no higher than the lowercase letters in the line of type it would appear more closely related and form a more pleasing continuity. As it is, some confusion arises as to whether it is intended to blend with the line of type or appear as a separate unit.



Still another resetting, using the same basic pattern or design. Some advantage in legibility is gained by using roman type in the firm name, yet interest is held by the use of one word of modern script (even a little smoother than used in No. 2). The selection of type in this handling exemplifies an atmosphere of quiet and refinement that is entirely lacking in the original. It is presumed that this is a photograph studio, and in this design ornamentation has been confined to a single silhouette stock ornament that is more closely associated with photography than is the patriotic emblem used in No. 2. Take your choice of the latter two; both are worthy of study. As a parting word: Forget all about producing letterheads like the original.



THE PRESSROOM

By EUGENE ST. JOHN

Questions on pressroom problems will also be answered by mail if accompanied by stamped envelope. Answers will be kept confidential if you so desire and declare

SINGLE COPY OF FIGURES

For several years we have been doing books with two columns of figures on each page. These numbers run from one to 100 on each page, the decimals being the only figures remaining the same on each page. The other columns change with each page. Some books contain a few thousand numbers while others have as many as 15,000. This work has been done on a paging machine and we were wondering if a simpler manner could be devised.

The use of horizontal figures cast on composing machines has been considered but the difference in hourly cost rates seems to block this idea. Have you any suggestions as to an easier method of doing this type of work? Only one copy of each book is printed.

The last sentence of your letter bars printing from the competition since it is a process best qualified to duplicate and multiply the original, spreading the cost over multiple reproductions. Such a process was a great advance over calligraphy.

One tool in the printer's outfit is the typographic numbering machine and so a number of these could be ganged to do this work much more quickly than a paging and numbering machine, if the copy is changed each year.

If the numbers are the same in each year's book, you may resort to zinc line etching advantageously. It is also possible that zinc line etchings of one year's book of columned figures might be sawed apart, rearranged, and with some additions or subtractions or both, serve in another year's edition of one.

If it is not necessary that the figures be typographically printed, and this seems to be the case since you have been using a bookbinders' paging machine, the easiest and most economical way is to use the latest bookkeeping machine. If this machine is not available, a typewriter is the next best tool.

COMPLAINS ABOUT PRINTING

Enclosed are four printed samples. My customer (the advertising agency) is complaining about the printing of the halftones. I would like to have your opinions and criticisms. They claim the halftone on page one of the folder entitled "Printing" is very gray and so bad that they will not accept the job. They want us to reprint it.

The plate in question lacks contrast and is the basic cause of the trouble. However, you could have done better with mechanical halftone overlays and a strongly toned halftone black ink on this job.

MAKEREADY QUESTIONED

Will you please pass judgment on the enclosed three jobs as to impression and other makeready angles. The ink is a bronze blue which does not take as well as an ink with stiffer body but the customer asked for it. The smaller letterhead and the envelope were run on a platen press and the full size letterhead on a cylinder job press.

There is too much over-all squeeze on the cut and this leaves the impression too weak on the balance of the form. In pulling a trial impression of a cut, just the four corners should print clear. The faint print at center is then made to print with circular patches of thinnest tissue.

If the cut is too high at the start, the first step should be to plane or sandpaper the base to make the cut type high. More squeeze is needed on the rules with 2-point face than on hairline rules, and the mammoth capital S needs more overlay than the 12-point letters do. All of the foregoing applies to the red forms on cylinder and platen presses.

The impression on the blue form on cylinder press is okay but is too weak on the platen press. Both red and blue inks are better suited for use on the cylinder press on bond so you need more squeeze on platen to make up for lack of stiffer ink.

When printing on an envelope like this one, it is necessary that you cut out two thicknesses of the envelope where there are gummed laps and also where the flap laps the back of the envelope and three thicknesses where flap laps the gummed lap in order that the caliper of paper between tympan and form is uniform over the entire surface of the print when the uneven envelope is fed. After this first condition has been met, you continue with makeready as for a flat sheet.

LABELS PRINTED ON CLOTH

We have been referred to you by *Printers' Ink* for information regarding the purchase of equipment for a printing department that we intend to establish to take care of our own needs.

We would greatly appreciate any information that you can furnish us as to resources and availability of equipment for the following purposes: 1. To print labels on rayon and linen. 2. To print forms and stationery. 3. To print folders and other advertising matter up to three colors.

I presume that the equipment at the start for our needs for items 2 and 3 would be a small offset press. For label needs I have no idea of the type of press that would be necessary. I imagine that it will be very difficult to obtain this type of material new but we have no objections to purchasing used equipment in good condition.

We are sending you list of suppliers of offset presses for items 2 and 3. Labels on those fabrics you name may be comparatively slowly printed on sheet fed presses (letterpress) and at higher speed on rotary roll fed machines, letterpress, offset, and gravure, so we are also sending a list of manufacturers of this equipment, who will be pleased to help you obtain whatever equipment is now available.

STRIP GUMMING

We have an order for 50,000 invoice aprons like sample herewith. Our customer wishes a gummed strip approximately ½-inch deep on the reverse side of the sheet as shown. These strips are moistened and attached to the invoices before they become permanent records. We do not own a strip gumming machine and would appreciate advice on how this operation could be handled on the printing press and where the necessary material may be obtained.

We are sending to you the addresses of manufacturers of strip gumming machines for your information should a volume of this work be in prospect. You can gum on the press, using either a rubber or metal plate and suitable gum, together with the added retarder against the gum drying too rapidly while press is running or standing. Or, if the job may be delivered in instalments, you may paint these

strips on with dextrin after fanning out the sheets.

We also are sending the names of suppliers of suitable adhesive for gumming on the press. Glycerin or diethylene glycol are both favorite retarders. For the hand operation, you may dissolve the dextrin in hot water and use the mucilage cold.

PERFORATING ON THE PRESS

We are enclosing two sheets which we ran on our automatic press and with which we had considerable difficulty in maintaining a satisfactory perforation. The ink piled up on the rule and also the perforation seemed to fall away. Would you give us your advice on how this job should be made ready?

Best results in most cases are obtained by using an under-type-high perforating rule (which saves rollers from cutting) and cementing a strip of shimming brass (or 1-point brass rule) on the sheet beneath the tympan where the perforating rule hits, and a strip of gummed bookbinders' linen tape in the corresponding position on the tympan.

EMBOSSING ON CYLINDER PRESS

Our pressman is much interested in Stewart embossing board and would like to have you send us a dozen sheets, size 9½ by 12½ inches for which a check is enclosed. It would be helpful to him if you could send specific instructions for gluing the embossing board on to the packing. We are going to use this in embossing a catalog cover on a cylinder press, to be run two-up.

First glue a sheet of tagboard on the bare cylinder and then glue the embossing board on the tagboard for the trial impression. When all ready to start a long run, coat the force or male die with silicate of soda (waterglass, liquid glass) which will toughen it considerably against wear of a long run.

RELIANCE WASHINGTON HAND PRESS

Recently we acquired an old Washington hand press (at least we call it that). It is almost identical in shape to the one shown on page 30 of the February issue of THE INLAND PRINTER. The press was formerly used by a concern to print canvas bags. The name on it is "Reliance" and it was made by Paul Shniedewend & Company, of Chicago. Other markings are B 1470.

Have you any source of information that would enable us to find out how old this press is or any other interesting things pertaining to its origin? Of course it is only an old emblem of the printing industry but we would appreciate any information you might have.

The Challenge Machinery Company, at Grand Haven, Michigan, doubtless will be pleased to give you exact data on this grand emblem of the grandest of all industries.

INK AND PAPER SUITABILITY

We wish to make a survey of the most suitable inks for various purposes and various types of papers. We will therefore be very grateful for any information that you may be able to give us in this connection. Could you please also advise us of the types of inks used for your very well-produced journal?

For the most part, halftone inks are used to print THE INLAND PRINTER, since most of its pages are printed on coated paper from 133-line plates, which require a finely ground halftone ink. Magazine and book inks are suitable for 120-line screen plates on dull- and semi-dull-coated M.F., E.F., and S. and S.C. papers. News and poster inks are used on papers of the same names.

For the run of the hook jobs of the commercial shop, job inks are indicated; a stiffer variety, bond ink, being suitable for the cotton content papers, bonds, ledgers, and antiques. Modified job inks are specially made for volume printing on wraps, containers, multiple billing forms, and such work, on fast roll fed presses.

Special inks are needed for the offset press, and for halftones and solids on platen presses. Combination job inks answer for use on both cylinder and platen presses.

The foregoing are the principal divisions of inks. For many covers, vividly colored, opaque cover inks are required if an opaque print is wanted. On many covers, where an opaque print is not wanted, halftone, job, and bond inks are used according to the surface of the cover paper, which may range from coated to hand-made antique. There are innumerable inks for certain surfaces such as cellulose tissues, flint glazed, and pyroxylin coated.



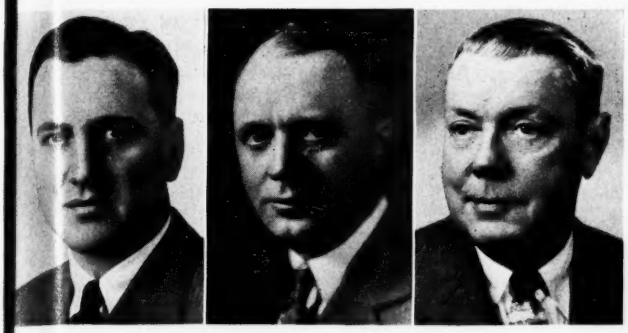
"In the Days That Wuz"—The Type Lice Legend
Cartoon by John T. Nolf, Printer-Artist

News and Views

The graphic arts camera this month has been focused on "share your knowledge" meetings of Craftsmen's organizations, with provocative, outstanding speakers, along with a trio of distinguished judges in a newspaper typography contest, and a Pennsylvania typographer par excellence—each one an asset to the industry



Top officers of the past honored on Past Presidents' Night held by Minneapolis Club of Printing House Craftsmen included (left) R. H. Jordan, Fred J. Landon, Frank H. Loritz, L. C. Nelson, J. H. Kingsbury, W. O. Lund, and R. L. Brewer. Thirteen of the sixteen past presidents attended the meeting



Three men from Miehle Printing Press and Manufacturing Company who spoke on Miehle's plans for postwar presses before recent meeting of New York Club of Printing House Craftsmen: from left, Carlton Mellick, Halver T. Sorenson, and Charles P. Titsworth. Read details in story on page 62



Top-notch typographer T. G. (Ted) Bixler, who is the vice-president of Edwin H. Stuart, Pittsburgh, Pennsylvania



Job Planning and production control were subjects of an address E. G. Hubbell (center) made to the Topeka Club of Printing House Craftsmen. A. D. Rodell, president of Topeka club, is on left, L. H. Schenck, of Capper Publications, at right. Hubbell is with Meredith Publishing Company, Des Moines



Judges in Inland Daily Press Association typography contest: from left, Charles Allen, director of research, Medill School of Journalism, Northwestern University; Joseph Brandt, director of University of Chicago Press; Otto M. Forkert, director of typography, Cuneo Press, Chicago



Merry group at meeting of Minneapolis Club of Printing House Craftsmen includes (from left) president of St. Paul club, Dan McCue; featured speaker, Louis Flader, who spoke on the comparative advances made in recent years in offset and letterpress; Wallace Ostroot, president of the Minneapolis club; Clarence Mann, and Nels Lundell

Officers and chairmen of the International Association of Printing House Craftsmen who came together for a board meeting at Columbus, Ohio, are shown with their hosts, members of the local Columbus club. The members of the International Board are those who are seated. Reading from the left to right, they are E. G. Hubbell, educational chairman; Charles W. Gainer, treasurer; Herbert Threlfall, secretary; A. Gordon Ruiter, third vice-president; Walter F. Schultz, president; H. Guy Bradley, first vice-president; Harvey Glover, past president; Herman A. Slater, research chairman; and Edward H. Christensen, publications chairman. The second vice-president, W. H. Griffin, was unable to come from his home in San Francisco to attend the Columbus meeting



P. O. D. AFTER YOU—BEWARE! BEWARE!



"Piecemeal" revisions of postal regulations will first wreck plans and then your budget

● PROTESTS against the revision of postage rates on a piecemeal basis instead of considering all proposed revisions in one bill at one time before Congress and permitting the American public to express either approval or disapproval are being sent to individual congressmen by printers and paper industry groups.

George F. McKiernan, printer and lithographer, Chicago, who is president of the National Council on Business Mail, in an address during March before the Chicago Industrial Advertisers Association has expressed the view that the policy of the Post Office Department as indicated in the piecemeal legislation is that it has adopted a "divide and conquer" program.

"The first bill of an announced series refers to revision of parcel post rates, mostly upward," said Mr. McKiernan. "The bill, H.R. 2502, was reported out of the Post Office and Post Roads Committee of the House of Representatives on March 15, with the recommendation that it be enacted into law. Other bills are to follow.

IGNORE INTERRELATION OF RATES

"The revisions as proposed do not take into consideration that third and fourth class mail matter contribute to the revenue received from other classifications of mail matter, nor is any consideration given to the fact that under present postage rates the Post Office itself has estimated that there will be a surplus or profit of $117,643,897 for the fiscal year ending on June 30, 1945, and a surplus of $265,214,280 for the fiscal year ending in 1946. These surpluses have been estimated on the basis of present rates, but allow for an increase in postal salaries.

"The Post Office Department now could reduce the local rate on first class mail to 2 cents an ounce and still have a surplus at present rates, according to its own figures."

In the *Members Service Bulletin,* issued by the Council, Congressman Louis L. Ludlow, from Indiana, is quoted from the *Congressional Record,* as having said that all of the congressmen on the appropriations committee were astounded concerning the prosperous condition of the Post Office.

"Accustomed as we have been for years to postal deficits, we could scarcely believe our eyes when we read in the justification that postal surpluses of $117,643,897 and $265,214,280 are predicted for the fiscal years 1945 and 1946, respectively," said the Congressman. "It seemed too good to be true and inquisitive members of our subcommittee were put on their mettle to discover just whether there was a big catch in it somewhere."

The printers' associations and all others opposing the piecemeal rate revisions are quoting Congressman Ludlow to the effect that while "theoretically, the Post Office Department is supposed to receive full re-imbursement for all of those extraneous activities that have no relevancy whatever to carrying the mails, actually, it does not."

P. O. RICHER, PRINTERS POORER

The Graphic Arts Association of Illinois points out in its members' publication, *The Galley Proof,* that customers of the printers will be in doubt as to how to budget their proposed postwar advertising expenditures in view of the prospects of increase of third class rates, which the Post Office Department has not yet divulged.

"Printers should all contact their good customers and get them to write to their respective congressmen urging them not to tamper with postal rates until after the end of the war," suggests the Illinois Graphic Arts Association. "What we as printers want is work for our shops after the war contracts are canceled, and advertising printing which has been suppressed during the war will be revived in great volume if Congress maintains a hands-off policy.

"Then, too, numerous jobs are involved, and the administration is anxious to develop 60,000,000 jobs. We ask, how can jobs be developed in the printing industry and in the industrial enterprises that depend upon the use of printed advertising for promotion of their businesses if postal rates are increased?

"And how can intelligent planning be done if the Post Office Department, rich with present rates, is going to boost rates of third class matter and other matter without regard to their income-producing qualities affecting general postal revenues.

"We wish to warn the Post Office Department here and now that they are killing the goose that lays the golden egg when they increase rates and thus take sure steps to decrease volume. Let them learn from Ford that to reduce prices increases volume and general prosperity."

Service for which the Post Office gets no pay, according to official figures which are quoted by printers' groups, include: free soldier mail, estimated at $91,314,600 at regular postage rates; secretarial services rendered to the Civil Service Commission, $1,000,000; transoceanic transportation of soldier mail by the Army and Navy, $25,000,000; "penalty mail," which Congressman Ludlow is quoted as having declared a "perplexing problem" for which no estimates are given; and the many services which the Post Office has been "compelled by specific statutes to lend itself as a vehicle to perform."

H. R. 2502, which was reported out of committee on March 15, specifically excludes books and catalogs from consideration in that bill.

WILL CUT SECOND CLASS GROUP

The plan of the Post Office Department is to make each classification pay its way, but the opponents of this new policy of the post office officials declare that their ratemaking formulas are faulty since they have no accurate method of determining costs of all the various mail classifications. The second class mail matter shows an official record of $100,000,000 loss a year, and it is reported that the Post Office Department plans to make up part of this loss by elimination of certain types of publications now enjoying second class rates from that classification and compelling them to pay either third class or fourth class rates. It is expected that third class rates are to be increased up to 50 per cent.

Postal rates were increased last May, and some of the opponents of present piecemeal legislation contend that rates ought not to be revised oftener than once in two or three years.

PROTEST!

SPECIMEN REVIEW

By J. L. FRAZIER

Mark for this department items on which you wish criticism. Send in flat package, not rolled. We regret that personal replies cannot be made by mail

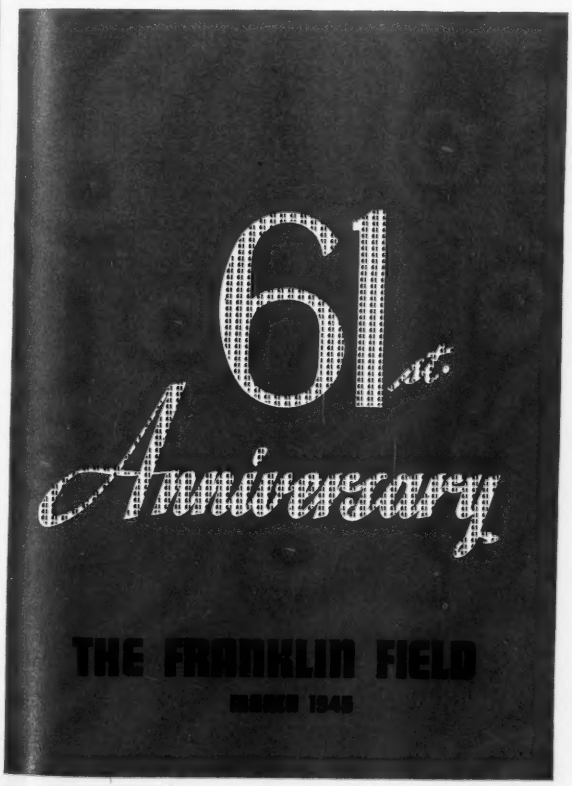
SEWANHAKA CENTRAL HIGH SCHOOL, of Floral Park, New York.—You have handled the spiral-bound booklet "Post War Education Annual Report" in a fine manner typographically. Although the neat cover design is, in our opinion, a bit weak, the presswork is very good. Printing in sepia is nice for the halftones, but since very little ink is deposited by light-face types on enameled paper black ink would have been better, made reading easier, especially where lighting is not the best.

MILTON H. KREINES, Chicago, Illinois.—Congratulations upon your most unusual stationery forms. Featured lines, all lines on letterhead, in fact—name, address, and telephone number—are in reverse color showing stock, plate bleeding off at top and sides to its depth. The unusual feature is not the use of a reverse plate; it is that this is no ordinary one. Being solid at top it becomes gradually lighter until it blends in with the stock like a vignette. Printed in a deep red on buff antique paper, effect is both attractive and impressive, a twain which all too seldom meet, one usually being sacrificed for the other.

REESE PRESS, of Baltimore.—You handled the annual report of the Commercial Credit Company very well indeed in all respects. While the title page of the French folder is straightaway, not being glamorous, it is attractive and impressive enough. It should be stated that despite style of fold, both sides of the full sheet are utilized. First fold to inside is short, permitting reverse plate printed in blue to function both when the piece is first opened, then when all of inside is brought to view. Blue, as the second color, represents an excellent choice. We quite agree with you that the presswork is exceptional, particularly in view of the fact that the paper is very hard indeed. It is very interesting to note that steel electros were used.

THE READ PRESS, of Brisbane, Australia.—Of, say, half a dozen calendars for 1945 received from over one of the oceans, yours is most attractive. Indeed, it ranks with the better among a vastly greater number coming from printers and others of the United States. Best feature is the full color illustration of two collie dogs—fine specimens, fully alert—above the title "The Beach Patrol." Illustrations on calendars, at least here, are usually top grade, being produced by specialists who have had great pride in their craftsmanship along that line for years. Yours has the further fine feature of effective typography, both in the advertising group and in the calendar panels. Perhaps the former is a bit too restrained, the main line being in the light-toned but very effective Ludlow Delphian capitals. Presswork on pictures and type is excellent.

FARWEST LITHOGRAPH & PRINTING COMPANY, Seattle.—Herman Fox, artist, and the craftsmen of your fine organization are deserving of highest praise on the execution of the letter-size folder of the Builders Brick Company. Except for the firm name and address at bottom of first page the item is filled with illustrations. These, drawn by Mr. Fox with a pencil, were printed by offset from highlight halftones in what to this reviewer appears a perfect manner. "Color" is excellent—away ahead of monochrome litho work of yesteryear, usually too weak in its inking—in fact, the moderately soft effect is delightful for the particular pictures, which are views of brick work in the form of inside fireplaces and outdoor



Columns of 61 make big "61," with sky-blue background. By Frye Printing Company, Springfield, Illinois, for Franklin Life Insurance Company magazine



Black, white, and red cover of publication of Kable News Company at Mount Morris, Illinois, gets effective art idea of cable stripes from play on firm's name



Nicolas Jenson

1420 : 1480

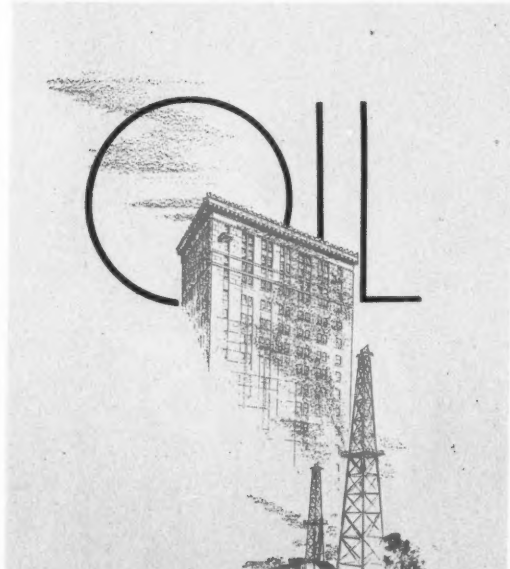
Nicolas Jenson established a new school of typography in which clearness and simplicity were predominant. He perfected the characters that are now called Roman, a typeface unexcelled in beauty of design and proportion. Herschel C. Logan, artist.

THE MINNECRAFTER

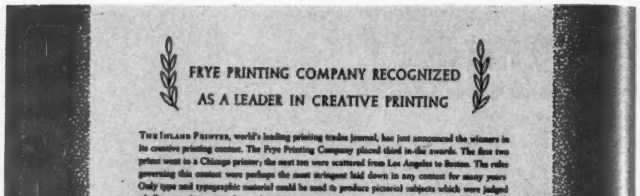
SHARE YOUR KNOWLEDGE

February 1945

Herschel C. Logan did this woodcut style drawing, originally in one color, for the cover of the bulletin of Minneapolis Club of Printing House Craftsmen. It is of Nicolas Jenson, world's first great type designer, and original master in design of roman types



Two-color cover of menu booklet, also containing program and institutional advertising, printed by Johnston Printing and Advertising Company, Dallas, Texas, for the First National Bank of that city

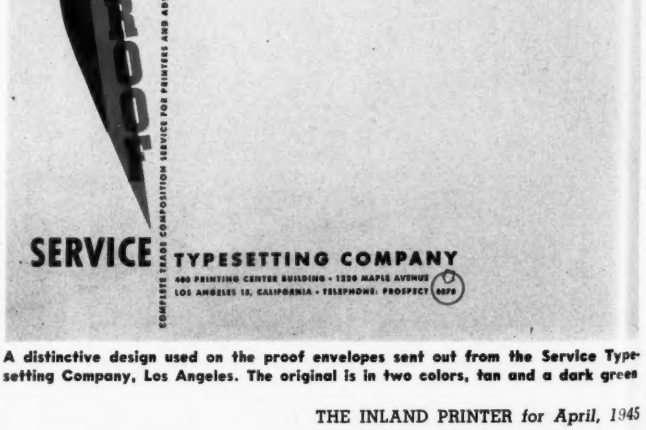


Never missing a bet, Frye Printing Company, Springfield, Illinois, sent out this blue and black blotter, with copy based on Ben Wiley's success in I. P. Typotectural Contest

barbecues. We do not hesitate to go on record with the statement that if it were brilliantly printed by letterpress on a highly coated paper the effect would be much less pleasing and appropriate, in fact, comparatively cold.

A. B. HIRSCHFELD, Denver, Colorado.—If we were to be asked what printer in the country had produced on his own account the largest number of patriotic items, we'd certainly give your name. Now come two more in the long parade, a folder, "Think of That Boy Out There," and a booklet, "United Nations and Their Flags," the former in size to fit in a No. 6¾ envelope, the latter 2½ by 4¼ inches, of 32 pages, self-covered. Center spread of the folder bears title, halftone illustration of the globe (Pacific area showing) and a poem which starts with "What are you doing, my friend, Just what are you doing today?" The right people can easily sense the rest. Back page bears the copy "Contribute to speed Victory! Buy War Bonds. Give Your Blood. Save Waste Paper, Tins, and Fats." Twenty-nine pages of the booklet are devoted to full-color illustrations of flags followed with brief copy about each country represented. There is no advertising in either, just a couple of inconspicuous lines of small type reading "Additional copies may be secured free from the A. B. Hirschfeld Press, Denver 2, Colorado." We note with interest that both items are printed by offset on smooth stock.

CONN CREATIVE PRINTERS, Windsor, Canada.—Your two blotters and the stand-up desk calendar are excellent. One blotter printed in blue from a reverse plate simulates appearance of auto license plate with telephone number emphasized as car number is on the conventional license plate. Two minor changes would improve the second blotter. In our opinion the orange band across the bottom, over which the name and address are printed in black, is relatively much too strong for the type used above. The face for the message should be bolder or the color for the band weaker. As the type group is in a beautiful and characterful cursive letter we'd like that to stand. A nice robin's egg blue in place of the orange would bring tones of the whole in better balance and, with the blue weaker than the orange, give the type a chance to show up, less likely to be passed over. Of course, the flowing initial "T" that opens the text, now in the orange, would be rather weak, but that would be less objectionable than having the band too strong. Another point: The group of six lines of the cursive face should be raised somewhat. And because of the strength of the signature group the piece is now bottom-heavy. If placed higher, the text group



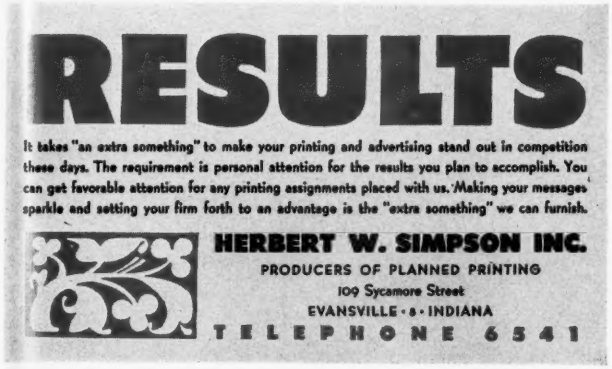
A distinctive design used on the proof envelopes sent out from the Service Typesetting Company, Los Angeles. The original is in two colors, tan and a dark green

would more nearly counterbalance the signature lines, also be more pleasing and hold attention better.

PRESS OF H. N. CORNAY, New Orleans.—We agree. The calendar for the Southern Wheel and Rim Service represents real creative ability, is highly interesting besides. Each large leaf is featured by a halftone illustration of a young child, "Tim." The front leaf carries only "1945," a very large outlined illustration of Tim and, within a scroll, "Greetings from Tim." Usually only the youngster appears with some statement of his in a "balloon" at the side like "Me sorry, Kelsey Hays say ain't got." In view of the excellence of the item in conception and from an advertising standpoint it is unfortunate that so many styles of type were used. The end effect is to cheapen somewhat the appearance. The garish color yellow covering so much space on each leaf has a similar effect and tends, therefore, to dominate and detract from the more important features. If this were buff or light brown the appearance of the work would be very greatly improved. Your own calendar of the same size is much more satisfactory in use of type and lettering—layout, too, because less complicated—and selection of colors. We note that while design of each leaf is the same, several different—but not twelve, however—color combinations are employed, never the same on any succeeding leaves. Presswork on both calendars is very good.

H. M. KLINGENSMITH COMPANY, of Canton, Ohio.—"Thirty-five Years," brochure menu for testimonial dinner to Francis A. Onesto, is impressive. The 6¾- by 10¼-inch cover carries only three words and three stars. Words, in 60-point Goudy Bold caps, are printed in a bronze (brass) and embossed. A red cord with tassel at end is tied around the fold, adds quality note. Center spread with program and menu is highly impressive. A large halftone outlined across top and bleeding off at sides and bottom covers the lower third of the spread and depicts a business street corner with several buildings along each side of the corner. Mr. Onesto's portrait on page 3, the halftone bleeding off on all sides, is faced with tribute to Mr. Onesto as a civic leader, this neatly set in type. We dislike to say so, especially in view of the excellence of the layout of the item, but the extra condensed caps in which the two main lines of the title page and "Program" and "Menu" on the spread are set are structurally unpleasing, are inharmonious in their thin and thick lines with the monotone types otherwise used. Less objectionable is the sans-serif type used for all small matter. It is a very good face, of course, but so light that it doesn't show up so well on the highly coated stock. On antique paper that required more ink it would be quite all right.

THE BOHNETT COMPANY, Cincinnati.—We should say something exceptionally nice about the 4-page letter-size folder "27 Spindle Speeds," in considering how long ago it was received. Our copy, however, looks just as good as the day it was received, and we don't have to stretch the truth in the slightest degree to say it is mighty nice. Layout is highly effective; structural simplicity is highly commendable, adds to power of large outlined halftone illustrations of machines made by your customer, The American Tool Works Company, which are effective in themselves. You say the three colors—black, red, and blue—had to be used as they are dial colors. There is also the green, formed with blue and yellow, for one small spot, a push button. Your selection of a lemon yellow for the background where the white paper would ordinarily appear, and which made green attainable in the one small spot, was the ideal choice. We can think of no other hue which would begin to be as good for the purpose, especially as the folder is a good publicity piece and "color" and power desirable. One thing good about the folder is that while in coloration it fairly glitters, it



Typical good taste marks reminder card which was mailed by Herbert W. Simpson, Evansville, Indiana. The original white card is printed an unusual rose and black

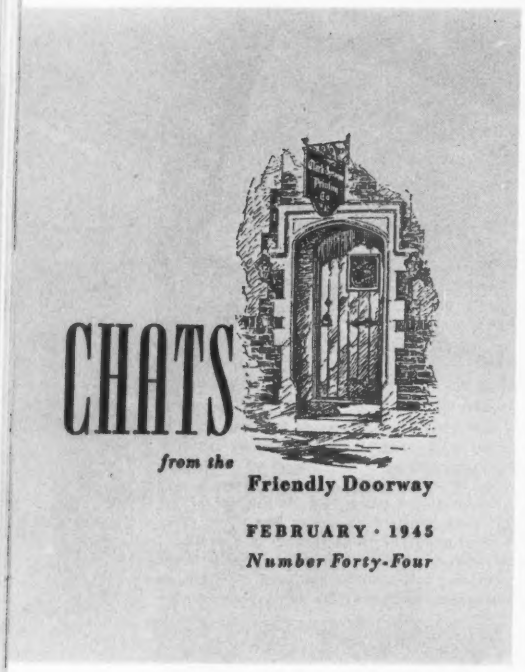


Covers of two recipe leaflets in the effective series now being distributed monthly by the Public Service Company of Northern Illinois. The clever drawings are by artist John McKee. Printed by the Fort Dearborn Lithograph Company, Chicago, the original of the above Irish scene, complete with shamrocks and pig, is, of course, a nice shade of green. The polka-dot folder below had its symbols of the season in pink and black. Back covers feature the Red Cross drive and promote the sale of war bonds. The inside spreads give pertinent tips (in saucy copy plus impertinent McKee drawings) on the right procedure to follow in avoiding self-electrocution, and at the same time seeing that electrical appliances receive the outlined proper care



is decidedly easy to look at, as some say blondes are. Another essential to making an item like this all it should be is careful presswork, and in that respect, too, you have hit the old bullseye. The sincerity of your desire for a check-up on yourselves makes us wish that we might offer a constructive suggestion or two, but if there are any faults worth mentioning, we've missed them.

SAFFELL-HIVELY PRINTING COMPANY, of Alliance, Ohio.—While there are too extreme contrasts in types and lettering—especially as to shape—on your blotter, "There are two kinds," and it seems crowded more than need be, the item must have hit 'em right between

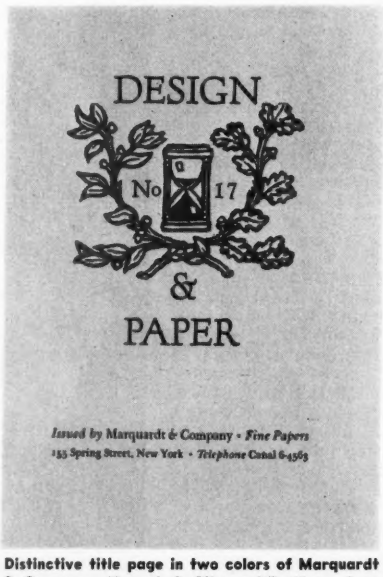


Simplicity of layout and unusual distribution of white space create effective cover of house organ of Clark-Sprague Printing Company, of St. Louis



The effectiveness of this heart-stirring poster of the U. S. Army Air Forces was kept intact when used as a two-color cover for a special veteran rehabilitation issue of "The Depictor," magazine of Edward Stern & Company, Philadelphia. Not even the name of the publication appeared on the cover

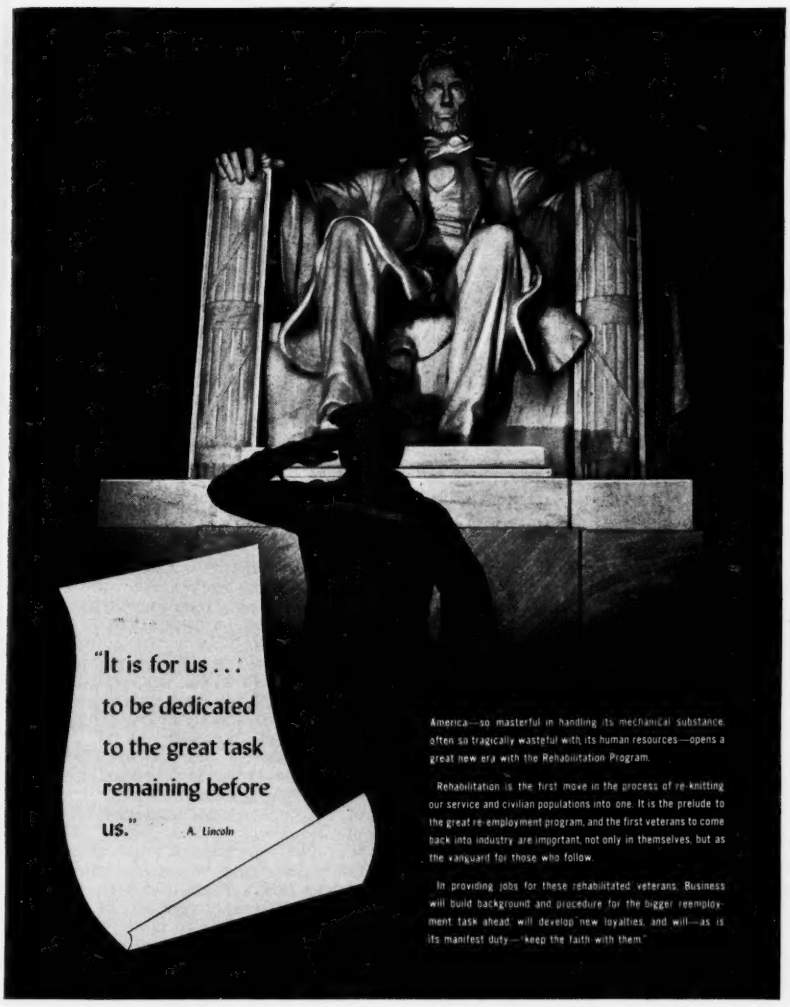
the eyes. If the copy were in somewhat smaller letters the item would be no less impressive and the effect would have been simpler and so less confusing. The really interesting feature is the color handling. With fountain of press divided, black on one side and red on the other, the red at top blends into the black at bottom through action of vibrator rollers. Not a new idea by any means, it's an idea every printer can use at times to effect a change of pace and please a customer with something different. Another blotter, "Flying," is ordinary. Leading faults are crowding of lines, especially the two of the heading, and printing small lines of rather light-face type in orange. On white paper, yellow stands out least of all hues, its value being nearest white. By contrast it stands out strongest against a black background. Orange—largely yellow—is the next weakest color on white paper. For clarity, contrast between the background and the color of printing is essential. All colors being weaker than black, all type to be printed in colors should be bolder than that to be black. Tonal balance is also important for the sake of appearance. By looking at this blotter you'll see the lines in the orange, except for the single word "Flying" in



Distinctive title page in two colors of Marquardt & Company, New York City, publication, of an issue devoted to unusual bookplates and marks

extra bold gothic, seem to recede as compared with lines of black. Indeed, the one word appears to be in a different color.

RHODESIAN PRINTING & PUBLISHING COMPANY, of Bulawayo, South Africa.—Again it is our pleasure to thank you for the copy of your *Rhodesian Annual*, issued at Christmas. Of 144 9¾- by 14-inch pages on coated paper of good weight, it is very impressive. The cover is particularly interesting. Half a dozen color illustrations are of such shapes that combined they form, with the aid of a bit of outlining, the letter "V" full height of the page. Illustrations appear in the upper triangle and the two at the bottom, outside those illustrations forming the letter itself. It is decidedly unusual, the best cover you've had in some years, according to our view. As usual, inside pages, except advertisements, are largely pictorial, a number the full size of the large page, many half-page size. Showing both people and scenic views, these leave no doubt as to the country's characteristics, make one want to go there. Incidentally, the halftones are exceptionally well printed; it is plain that the few which fall short are inferior because of the lack of contrast in the photographs. Typography of text is neat and readable, but not stylish or impressive. Advertising



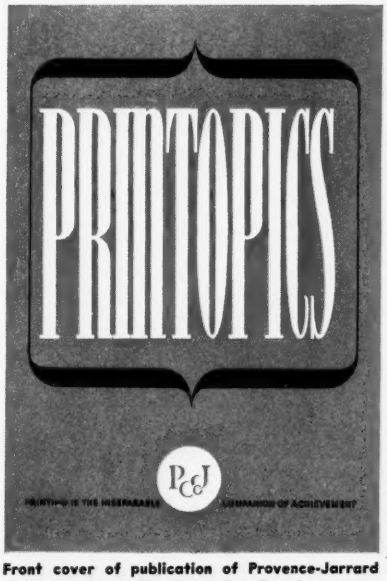
An appealing photograph from the U. S. Coast Guard furnished this compassion-compelling page in the issue of Edward Stern & Company's "The Depictor" which was entirely devoted to the vital subject of rehabilitation of veterans and "industrial aspects of this great adventure in human readjustment"



Demanding a recipient's attention is this cover in two colors for the monthly advertising booklet of H. M. Klingensmith Company, Canton, Ohio

composition is ordinary, most of the ads indicate lack of studied planning without which top-notch work is very seldom achieved. The appearance of a number is unpleasing because several different, and sometimes quite inharmonious, types are employed. There should be a very good and well understood reason for emphasis (and there may be too many lines emphasized) before even a second type is used in ads of the kind found in your annual. All in all, though, the publication doubtless is eagerly sought for in your great territory.

HARRIETT MAE JUDD, of Atlanta.—The 1945 letterhead of the Atlanta Master Printers Club is characterful and impressive; key features—name line in a distinctive outlined and shaded all-cap font, and "Since 1894" in circle of multiple lines below—are excellent. It might seem quite futile, of course, to criticize adversely the fact that the other two groups—at sides of circle which is in a rather dark blue—do not balance because of the decided difference in amounts of copy. We do think, however, the names of officers on the left could be in a smaller size of type, in which case area of the group would be reduced to more nearly the area of that on the right. Reference to "futile" was with most such situations



Front cover of publication of Provence-Jarrard Company, Greenville, South Carolina, has a gray background, brackets in rust, the title in white

in mind, not this particular case, so the remark was possibly not apropos. In design the inverted pyramid is preferable to the pyramid represented by the piles of stone in Egypt, widest at the base. Balance, which in design requires widest dimensions at or near the top, is one reason, to seem natural is another. The stone pile pyramid rests on the earth, support is below. On a letterhead support from the top is more natural. On top of that the inverted pyramid is more pleasing as a contour than the basic pyramid. If you don't believe it, draw two triangles side by side, one with base at bottom and point at top, the other with point at bottom, and ask ten people which looks better. You'll be surprised. As for the matter of two secondary groups being out of balance, note how much more pleasing is the alternate design on which only one officer's name appears in the left-hand group. For once we wish our old friend, the designer of the piece, were not a subscriber who will see our observations on the subject of pyramids, Egyptian and typographical. However, it is only those entirely without or with insufficient ability who cannot be told a thing or two and, after all, his record of achievement as a craftsman is widely recognized.

EDWIN H. STUART, of Pittsburgh.—The special issue of your invariably stimulating magazine "Typo Graphic" celebrating your twenty-fifth year in business matches in its all-round excellence the progress you have made in really great service in advertising typography to your clients. It would be impossible, of course, to estimate just how much your interpretation of advertising messages through type has accelerated results, but the amount must be great. The special issue is distinguished by two things. It is case bound, title lines and recipient's name being in gold leaf stamped on the cloth covering of a very

attractive red hue, neither too bright nor too dull. On each left-hand page, and some right-hand pages also, groups of halftone portraits appear, ordinarily eight to a page. These are of executives of local advertising agencies, store advertising staffs, advertising managers of different concerns, "Good Friends Over the Land," *et cetera*. The feature serves as a salute, apparently, to those who, by being good customers and otherwise, have aided you in the building up of your business from a small beginning to one known wherever advertising typography is known. The warmth of Ed. Stuart's nature is disclosed in headings of some special groups as, for instance, "Splendid People, All of Them." Included are groups of "Fellow Craftsmen," in this connection heads of some of Pittsburgh's leading printing plants and one of fellow "gunologists," collectors of firearms old and new. It's really a highly commendable item, a book that will be kept. Nothing is said here about the physical qualities of typography and makeup because the paper's regular styling has been followed. Space doesn't allow for a description, besides readers of THE INLAND PRINTER know what it's like and how good it is in those respects. You have, as we know, never tolerated any but the best work or any but the most efficient methods, and both have advantages to customers. Many in this business could adjust their point of view in those respects, to their own great advantage.

HERBERT W. SIMPSON, of Evansville, Indiana.—It's a pleasure, and stimulating, to see and study such fine work as you do. The blotter "Results," reproduced on another page, represents in principle our ideal in advertising display—simple construction, a few lines emphasized and those made to count in a big way. Such display doesn't confuse or distract, has real power. Another excellent piece is the portfolio of items connected with the sale of War Bonds by the Old National Bank. Container is size of regulation letter-file folder but of light brown cover stock, extension tab bearing "7th War Loan." Display copy on the front is to right of group of heads of men and women in different branches of the armed forces arranged in form of arc. Instructions for bond salesmen and items of mail advertising are contained between dividers, of same stock as cover, which have extension tabs. Every item, like the folder itself, is top-notch. In our opinion you fell down somewhat in the handling of the front of the folder calendar for the public museum. Vertical rule bands at the sides of illustration within which main display is contained are superfluous, detract from the other features. The display matter within the illustration, which is open at the top, would be better just slightly above vertical center in the surrounding illustration. Other items afford no opportunity for constructive criticism.

BULMAN'S LIMITED, of Winnipeg, Canada.—"Home and Abroad, Christmas, 1944," self-covered, 16-page company magazine, published for employes and especially as a tribute to former employes in the armed services of your great country, across the ocean, is a highly commendable booklet. The large pages, of approximately 10½ by 13½ inches, are largely taken up with pictures, and we'll wager the spread "The Girls They Left Behind Them" was voted top feature by the lads "over there," despite the full-page pin-up girl features, front cover a winsome flower-laden lassie in 4-color process from a painting and inside front cover a one-color bleed-off halftone of Marguerite Chapman headed "Pin-up Girl." Home folks, of course, will get a thrill from seeing the pictures of the G.I. Joes, or whatever you call them over the line, who are in service. It is a fine thing, friends; should be equally interesting to the folks at home and the folks abroad. We're sure you saw to it that something was included of intimate interest to every last one of your former workers who knows what it is to have to burrow into a fox hole. We have stressed other things than what you probably had in mind in submitting the item for review because we think that they're more important than to suggest adding a lead here and there, or less space between words, and such. Layout is good, the typography fair—presswork very good indeed.

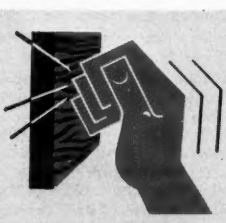
THE KING-BARR PRESS, of Worcester, Massachusetts.—Your calendar for 1945 with illustration "The House by the Side of the Road," size 9 by 6 inches, across top half of the cardboard mount, reproduced by the silk-screen method from a water color painting, is a beauty. Further to its advantage in these times is the fact that the calendar is large enough to be adequately serviceable without seeming to be wasteful of one of America's most critical materials of the moment, *paper*. Typography of display on the mount and of the stapled-on calendar pad is good and in up-to-date types and lettering. However, it is rather ostentatious in comparison with the chaste beauty and refinement of the picture, in fact detracts somewhat from it. If calendar leaves were on pale green paper blending in with the background color of the mount the effect would be more pleasing, for of all elements the stitched pad commands most attention. There's just one more "blow" in our opinion and it is not too serious. The margin at the bottom of the mount is too narrow in comparison with that at the sides. This is the more regrettable because the calendar pad and lines in condensed block caps at the right of it could have been raised somewhat and the two-line signature group raised even more. Optically, which is what counts, there's more space above the two lines than below them and this disparity in spacing breaks up the unity of the type matter and pad below the picture. Even so, the item is outstanding. We've singled it out for mention from the many received from printers of the U.S.A. particularly to say what follows. Too many printers of the country are insensible to profit possibilities of embracing silk-screen printing as a side-line—to handle so-called short runs of multi-color work, counter cards, *et cetera*, in a different and more economical manner.



SOME people believe in luck; others carry accident insurance. Of nine million accidentally injured last year, those who believed that a lucky charm would keep them from harm, paid their own bills.



MORE than 24,000 people, who spent a few cents a day for accident insurance, last year received payments from The Travelers, the pioneer Accident Insurance Company in America.



PERHAPS some of them knocked on wood, but they also made sure to avoid the cost of accidents by carrying insurance. It is better to have insurance and not need it than to need it and not have it.

ONE PERSON OUT OF EVERY TEN IS ACCIDENTALLY KILLED OR INJURED EACH YEAR

"Powerful" is the word for cubist illustrations in this small folder advertising accident coverage of Travelers Insurance Company, Hartford, Connecticut

THE PROOFROOM

By EDWARD N. TEALL

The editor of this department welcomes proofreading questions to be answered in this column, but personal replies to queries cannot be made by mail

BETWIXT AND BETWEEN

This expression in an editorial gave me the willies, but there was nothing I could do about it: ". . . with the added disadvantage that hundreds of miles of water lay between each island fortress." Ugh!—*Massachusetts.*

Our horrid thought Number One: perhaps a Harvard man wrote it! "Between each" simply does not go; you can't be between one thing. Imagine someone writing "Between myself," "between this house," "between the President." And "between each island" is just as violent a wrenching of the idea of betweenness. "Between each" is the lazy speaker's or writer's dodge of really rather tough fact of language.

The best way out is a clean sidestep: "hundreds of miles of water lay between each island and its nearest neighbor island," or "the island fortresses were separated, each from the next, by hundreds of miles of water." But of course this is a problem for writer and copy editor rather than for proofreader.

AERIAL PROOFREADING

I heard a radio speaker say "The new champions are—is—the team from . . ." Wasn't he right before he corrected himself?—*Wisconsin.*

He was right the first time—and wrong the second time.

AFTER THE WAR—

We have just engaged as a proofreader a young returned soldier who while well educated, keen and industrious has, unfortunately, no experience in the printing trade. Are there any good books on proofreading which you could recommend that would aid us in training this man?—*Montreal.*

There is a surprising lack of good books on the gentle art of proofreading. I like Albert H. Highton's "Practical Proofreading," published at Chicago in 1926 by the Department of Education, UTA. THE INLAND PRINTER carries a number of books that would be helpful; I suggest that you write for a list of titles, descriptive notes, and prices, and order therefrom the volumes that promise to be most useful in your situation.

Incidentally, Glenn C. Compton's fine article in the December, '44, PRINTER—"Printers Are Going to Be Snowed Under at War's Finish"—presents with almost startling clearness the need for alertness and for constructive planning all along the line. Much must be done in preparing new men, methods, and machines for the work. Good proofreaders will be in demand, even if the war should end tomorrow.

YES, THERE'S A WAR ON!

Is there a good market for proofreaders these days?—*Ohio.*

Many skilled proofreaders have gone into war service; men and women alike, just as in other callings. There must of course be a manpower shortage in the printshops as everywhere else. But, also of course, the problem of obtaining employment is the same there as elsewhere; the difficulties are too well known to need statement or description. A person may be born with the mental qualities needed for proofroom work, but a competent proofreader has to be trained—and that takes time. The querist is advised to talk with a shop superintendent or an officer of the local union.

OLD SLEUTH IN THE PFRM

In references to plays, we use this style: Act One, Scene Two, Line Three would be i, 2, 3. On one such, the proof showed c, 2, 3. It was written so in the copy. My copyholder was sufficiently alert to detect the presence of error and identify its location, but by the time she squeaked "But there are not a hundred acts in any play" I had caught the error, checked in my ever handy Shakespeare, and was making the correction. Our author, in typewriting his copy, had hit the *c* key instead of *v*. Tricks in all trades, you know.—*Michigan.*

A proofreader Sherlock Holmes works out obfuscations of manuscript that puzzle Copyholder Dr. Watson. The *c* and *v* keys are next-door neighbors on the typewriter keyboard. An alert reader is frequently able to work out a tough problem with such detective work as the querist did.

MAYBE I'M WRONG, SAYS HE, BUT—

The copy for an ad contained this sentence: "The situation of our employes with respect to the draft, and their contribution to the war effort are the same as if they were working in a shipyard, ordnance plant, or any other war plant."

I contend that the word "is" should have been used instead of "are," since "situation" is the subject and will remain so in spite of their punctuation, which they claim makes "draft" and "contribution" a compound subject. My opinion is that these are objects of the preposition "to." I appeal to you for a verdict.—*Arkansas.*

The situation is messy. If there is a compound subject, it is composed of "situation" and "contribution." But I feel sure the writer meant "with respect to (1) the draft and (2) the contribution." If so, the subject is clearly and incontestably a simple one: "the situation is the same." In that case there should be no comma after "draft," and the verb should be singular, "is."

If this is so, as it certainly seems to me to be, the querist is correct in taking "draft" and "contribution" as governed by the preposition "to." It would be very much better to say "The situation of our employes with respect to the draft and *to* their contribution to the war effort *is* the same as if . . ." The customer stubbed his toe on the comma after "draft."

FLY VERSE

Is it true that "e" is the letter that is used most often in writing in English?—*Pennsylvania.*

So they do say; and that takes me back to a clipping of the long, long ago, when "B. L. T." (Bert Leston Taylor, wasn't it?) of the Chicago *Tribune* was in his prime, and wrote a take-off on the hymn "Amarica" without a single "e" in four stanzas of seven lines each:

My country, 'tis to you
I pray, with much ado,
Hark to my cry!
Land of our pilgrim dads,
Land of almighty scads,
Drop all and sundry fads
And swat that fly!

Well, you can take this literary effort for what it's worth.

JINGLE-JANGLE

We had a manuscript of several hundred pages, and the pages got all mixed up. As they weren't numbered, we had a heck of a job straightening the thing out. I say the copy should never have come to us without the pages being marked. Right?—*Minnesota.*

Right you are. It's a tough job, straightening unfolioed copy. A mid-sentence break is generally easy to match, but when the break comes on a paragraph it's not so simple. It is a sheer waste of proofroom time to ask readers to unsnangle such messes. The copy should certainly be folioed by the person who prepares it for the shop, if the author has neglected this elementary duty. The single situation in which the lack of folio is forgivable would be in the instance of dictionary or other reference book copy, where the alphabet is a sufficient guide to keep the poor, harassed proofreader on the trail.

GRAMMAR HAS BOOBY TRAPS

"The character of the German atrocities on the eastern front have not been and cannot be exaggerated." If I had read proof on the article in which this sentence appeared, I sure would have wanted to change *have* to *has,* but probably I wouldn't have dared.—*Connecticut.*

The change would have been correct, as the subject, "character," is singular.

WHEN IN DOUBT, USE DICTIONARY!

Is "literality" a good word? I challenged it on proof, but got nowhere with author and editor, who insisted that it is a good word.—*Michigan.*

Let's see what the dictionaries do with it. It has separate entry in Big Webster; and the word is recognized also in the New Century, Wyld, and Webster's New American Dictionary (Books, Inc.) and New Twentieth Century Dictionary (the World Publishing Company). It is not recognized in Winston Simplified, Thorndike Century Senior, Macmillan's Modern, in Practical Standard, and Webster's Encyclopedic Dictionary, the Columbia Educational Books—with which I think Columbia University has nothing to do.

It seems that "literality" is as good a word as "liberality," but is not so commonly used. The word is equivalent to plain folks' "literalness," but in addition to this broad, somewhat loose meaning, it can be employed in a more precise sense of a literal meaning or interpretation. You can speak of *the literality* of an author's style, or of a particular expression being *a literality.*

REMEMBER WHEN—?

Do you remember what fun we used to have, in grammar school, over such expressions as "Wanted, a piano, by a lady with square legs"—or something like that? In all the proofs I read, day after day, I don't seem to see anything like that. Have writers attained perfection, or am I slipping?—*Illinois.*

Well, here are a few of them that your favorite colyume conductor has picked up: "A handsome, brand new man's umbrella"; "assorted children's socks"; "beautiful women's dresses." The writers of ad copy seem to be the principal producers of these gems.

BETWEEN ONE—HOW COME?

On the same page with your helpful noun-of-identification article (August), in a box headed "Pertinent Facts," first column, last three words, is an example of a usage growing so frequent that I wonder if it is to become established. To me it seems utterly indefensible.—*Tennessee.*

The three horrid words are "between each ream." The phrase "between each" is indefensible both in grammar and in logic. It is common in everyday speech, and it pops up now and again in writing and in print. As to whether it is actually becoming more frequent in use I am unqualified to speak, but I do not think it is. I should call it "just one of those things." Careful speakers and writers do not use the expression; careless ones do.

TIME IS THE ENEMY

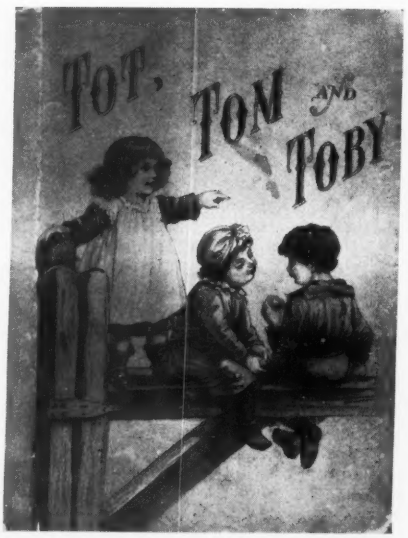
In a New York newspaper, on Election Day of 1944, I saw this: "The Governor's mother and cousin will not go to New York, but will spend Election Day at the Execution Mansion." This was in an Albany dispatch of the day before election, and refers of course to Governor Dewey of blessed memory, and his folks. It's a hot one, isn't it?—*Kentucky.*

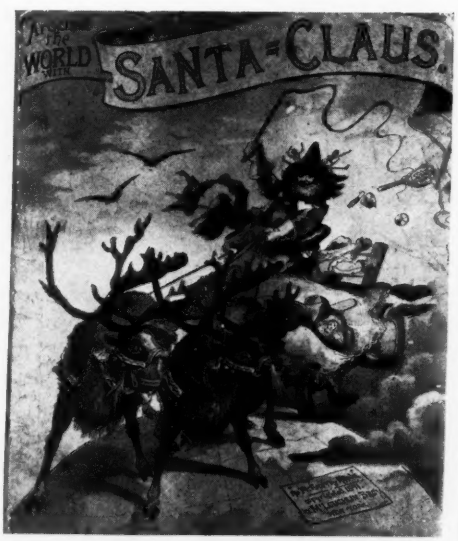
There's a laugh in it; there's also a warning. No doubt things were going through fast; the compositor made an error, which the proofreader may or may not have detected—but probably did. Then up came the whizz-bang of a deadline, and the type wasn't corrected. The lessons are: (1) for the reporter or the man at the desk, write carefully and clearly, so that "Executive Mansion" simply can't be misread as "Execution Mansion"; (2) for the compositor, keep wide awake, be on the alert for booby traps; (3) for the proofreader, ditto; for everybody, remember that the simplest-seeming things frequently carry the quick-sprouting seeds of typographical disaster.

"THAT [WHICH IS] CURRENT"

A New York newspaper's war correspondent wrote this, in a dispatch from Leyte: "This view may be said to represent accurately that current in the enemy's sixteen divisions that have . . ." Is this good writing?—*New York.*

In my opinion, no. It is a modern replacement for the old-fashioned fulness of expression: ". . . that [view] which is current . . ." I think these clipped expressions came into fashion in the early 1900's: "those present," "all wishing to go," etc.





Lithographed in color, these covers of two books for children of the Gay Nineties era demonstrate a typical unconcern about legibility and picture nice old St. Nick as an ogre. It's hard to believe that any tot learned his ABC's from ornate face used for contents of Christmas book. (To be fair, these books were loved all the same.)

PUNCTUATION WITH AND WITHOUT

Please indicate correct punctuation for these sentences:
John was unable to spell "separate."
John was unable to spell "separate".
He was opposed (not that it mattered.)
He was opposed (not that it mattered).

This little problem has caused something like civil war in our establishment. —*Washington.*

Here are the rules: Period and comma go inside, always, for typographical good looks; other marks inside or outside the close quote according to whether they apply to quoted matter only or to the entire sentence. If the entire sentence is enclosed within parens, its closing point goes inside; if only part of the sentence is fenced in, the closing punctuation goes outside.

IT ALL DEPENDS

How do you write "head reader"?—*Rhode Island.*

If I meant a person whose job is to read headings, I would write "head-reader." If I meant one who is the chief or head of a staff of readers, I would then write "head reader." This brings to mind my favorite rule: When the rule falls down, forget the rule—for the time being—and use the style that nails the meaning down tight.

INSTRUCTION

Where may one obtain instruction in proofreading?—*Nebraska.*

THE INLAND PRINTER carries for sale a number of books useful for this purpose. There are not many of them. Albert H. Highton's "Practical Proofreading" is one of the best. For anyone engaged in the work, this department of THE INLAND PRINTER should be extremely helpful; it tries to be!

IT SENDS *THEIR* SYMPATHY:?

What price college English courses, when a university alumni publication tells its readers "No *group* of medicos so distinguished *were* ever graduated," and "The class *sends their* sympathy"? —*Texas.*

No credit to Alma Mater, says I. A clipping of an ad of a big New York publishing house, in a New York paper, has this example of the same thing in reverse: "A *succession* of moving and dramatic events *bring* the story to its climax."

GUILTY OF AMBIGUITY

Is or is not this a good sentence?—*Indiana.*

"This sentence" is in a newspaper clipping. It says: ". . . forced them to sign the mortgage by threatening to jail Blank who had been stricken with paralysis for embezzlement." It is loaded with possibility (but not likelihood) of being misread. Let's try it this way: "By threatening to jail Blank for embezzlement Dash forced them to sign the mortgage. Blank had been stricken with paralysis." When a single sentence is made to carry the load of two or three, the sentence limps.

A RIGHT SMART RULING

Asked to rule on this sentence, "When car and tire conservation is so important," etc., I said that "conservation" was the subject and could be used in the singular, but if the writer considers car conservation and tire conservation as two different ideas, in that case "are" would be correct. Please comment on this.—*Illinois.*

You haven't left me any room for comment. Some old-maidish persons would have made it "car-and-tire conservation." But the sentence as you give it is entirely correct, as to grammatical construction.

IT ARE, ARE IT?

Play with this one: "The full extent of the enemy's losses are not yet known." The writer fell down, and evidently carried the proofreader with him. —*Pennsylvania.*

Right! The new theory of "dominance of the plural idea" cannot make good grammar out of such wordings. Subject and predicate, like man and wife, should be in agreement. When they are not, something's radically wrong. Here's a crackerjack from a best-selling novel: "The choir *was* settling self-consciously into *their* seats."

LONGLEGSES?

What is the plural of "daddy long legs"?—*Minnesota.*

Webster makes it "daddy long-legs." I can't "see" *daddy longlegses,* or *daddies longlegs.* Why not speak of one daddy longlegs and another daddy longlegs merely as "two daddy longlegs"?

NAIL 'EM DOWN!

When I have characters to be corrected that are not in the run of type, I always mark them for type, as italic or small caps. In an odd job, handling some work at home, in revise, I found the first reader had not done this. Have I been too fussy?—*Illinois.*

No, sir—not a bit of it! Your marginal mark should indicate exactly what is to be done. My rule is, nail 'em down tight. If you didn't, and it came out wrong, the operator would have a ready-made alibi: "You didn't mark it for type." It would be a poor alibi in respect of true values, but it would hold—to your disadvantage.

It's a Quiz

Answers to the following list of questions have appeared in the pages of THE INLAND PRINTER and other sources of information to printers at various times. How retentive is your memory? How many of these questions can you answer without turning to the answers on page 64 of this issue?

By R. Randolph Karch

1. How many establishments are now devoted to the various branches of the graphic arts industry. Match column on the right with the list at the left:

a. Commercial	1. 25
b. Lithography	2. 700
c. Gravure	3. 15,000
d. Photoengraving	4. 1,500
e. Bookbinding	5. 1,000

2. Match the cures for difficulties encountered in letterpresswork at the right with the troubles listed at the left:

a. Picking	1. Change ink
b. Wearing	2. Run less ink
c. Greasing	3. Reduce ink
d. Smearing	4. Add long varnish

3. What would you do to protect the cover of an instruction manual printed for war workers with greasy hands?

4. In proofreading, how many underlines and what type of line do you use to designate italic, small caps, caps, boldface?

5. The graining of offset plates increases their effective surface area four times. True or false?

6. How much of a zinc offset plate is actually zinc?

a. 88 per cent c. 99 per cent
b. 77 per cent d. 100 per cent

7. "Bulk" is a term used to denote sheet thickness of paper but what else is implied in the use of the term?

8. Match column at left with the correct answers in the column at right—which belongs to which?

a. Italic quads	1. APL
b. Spaceband	2. Thompson Typecaster
c. Matrix case	
d. The built-in surfacer	3. Ludlow-APL
	4. Monotype
e. Nick-making device	5. Linotype-Intertype
f. Ribbon	

THE Salesman's CORNER . . .



BY FORREST RUNDELL

● What's the rush, brother? Can't you start a little earlier?

A time was when some printers used their ability to turn out work in a hurry as one of their most effective sales arguments. That was before the war's manpower shortage. Then they had the extra help and machine time to put through the rush orders without breaking up their schedules. This extra service has landed many orders they might have lost without it.

These days, rush service wastes manpower. The shop that is full of rush orders is the shop that is full of mistakes. All mistakes mean time lost making corrections and doing jobs over. Furthermore, even the orders which are not being rushed suffer because the rush orders leave too little time for careful planning of shop schedules.

BETTER PLANNING SAVES ENERGY

The shop which is always rushed is like the commuter who always has to run the last two blocks to catch his usual train. He could set his alarm clock two minutes earlier and walk all the way. The energy he saved by better planning would more than make up for two minutes of lost sleep. A printing plant, too, can save time and energy by taking more time to plan its work.

The writer learned the value of planning shop work some years ago when he had charge of industrial engineering in a big iron and steel warehouse. Among his duties was making time studies of manual and machine operations before installing a bonus incentive wage system. As a result of this installation the amount of work turned out for each man-hour was practically doubled.

Yet time studies made both before and after the bonus was installed showed the men to be performing each individual movement at about the same speed. The time was saved by eliminating useless motions and by the better planning and scheduling. The importance of planning was shown by the fact that every time a rush order broke into the schedule, efficiency was sharply lowered, with a difficult resumption of normal speed.

Machine speeds prevent such increase in production in a printing plant. Rush or no rush, presses are run at the highest speed the job will stand. Yet, in every shop that is always pressed for time, nearly every cost sheet shows unnecessary delays such as waiting for stock, waiting for okays, waiting for ink or for other materials.

Better planning would eliminate these delays. For an example: the writer has seen a vertical pressman with a job ready to run spend half an hour waiting for an okay. Why? The foreman was tearing around trying to get a larger press going on a job marked "Rush."

JOB FOR SALESMEN

Cutting down the delay-breeding rush orders or elimination of them altogether is strictly a problem for the sales department. An order becomes "Rush" only when a salesman promises better than normal delivery. If all salesmen would curb their promises the problem would vanish. But can a printing salesman solicit business on a basis of normal delivery only without losing accounts?

Casting about for an answer to the question of how best to handle perplexing demands for speed, we sought out a kind friend, an important executive in one of our biggest advertising agencies, who has a remarkable knowledge of the practical side of buying and producing printing. Here are observations he made on the problem.

1. Printers started the rush service idea, using it as a selling point. If it is getting too hot to handle, it is their job to un-sell it.

2. Many jobs are marked "Rush" when there is no need for speed. Big advertising agencies plan their work so far in advance that a little delay along the line rarely makes any difference.

WHY RUSH EVERY ORDER?

3. Sometimes a production man rushes every order so that he can show his superiors how fast he can get out work. As part of his technique he marks every typesetting order for 9 a.m. when 3 p.m. would do just as well.

4. Sometimes a production man simply rushes every order because that is the routine to which he has become accustomed. (Printers have been known to order paper, engravings, and ink that way.)

5. Again, the pressure may come from one above. Someone who has worked long and hard over a layout gets a fierce desire to see it in type. Like the proud father taking snapshots of his offspring, he wants to see how his baby looks. So everybody below him gets instructions to "step lively."

6. Customers all are business men and understand business problems. Particularly do they understand the problems that arise from manpower shortages. Some customers have already stretched out their schedules for planning printing to meet the situation as they see it. It should not be too difficult for printers to sell the bosses on the idea of allowing the necessary time for printing without rushing.

CUSTOMERS WILL COOPERATE

It is our friend's opinion that a strong selling campaign to take the time pressure off printing orders would have a good chance to succeed. It is true that in some cases such a campaign might have to hurdle the man who places the order and reach the boss.

Hurdling of the immediate buyer without incurring his enmity is always a ticklish job. The man above, however, has the authority and the understanding to help relieve the pressure. Probably your trade association should conduct the campaign to reach him.

Many buyers will tell you that if printers would keep the promises

Good Will Builders

Cutoff scraps that can "hitch-hike" through the press on regular runs are being used by Letton Gooch, Norfolk, Virginia, to help sell war bonds, promote national drives such as the Red Cross, and other worthy causes.

Bottom or side trims from ¾ to 1½ inches ride along with business forms, being printed with patriotic slogans. When cut off, the strips are presented to banks, department stores, and shops to be used as package inserts or envelope stuffers.

These scraps build untold good will for the printer, costing him little or nothing, while aiding as reminders of essential support of the war effort.

they make, their customers could allow them more time. A bitter experience with broken promises has led them to demand delivery long before the job is actually needed.

Mindful of this practice one very able printer uses an adroit bit of psychology. Mentally he divides all his customers into two classes; the wolves and the lambs. To the wolves belong those buyers who exact the promise of an early delivery, start yelling the day before the job is due, and scream with rage if it is not on hand exactly when agreed. Among the lambs he classes those mild-mannered buyers who ask for promises but take it quietly if the printer is late.

It is this printer's theory that both buyers are masking their true feelings. The wolf who howls so loudly expects the printer to be late. The printers he deals with usually are. By allowing extra time and by screaming his head off he manages to get his deliveries when he needs them.

QUIET MAN REMEMBERS

On the other hand, this printer reasons, it is more dangerous to disappoint the meek little lamb. He believes the printer's promise to be good and makes his plans accordingly. When delivery is late he is seriously inconvenienced. Being a quiet gentleman, however, he wastes no time on bawling out the printer over his broken promise. Instead, granted that it happens more than once or twice, he quietly crosses that printer off his list of reliable sources of supply.

Reasoning thus, our printer friend is meticulously careful to meet every promise he makes to his lamblike customers. He notices that it pays him dividends.

RELIABILITY PAYS

Another shrewd printer held a large and important account for years simply by making his promises as good as a certified check. This printer did good work. More important, he has always based his promises on taking sufficient time to do the job as it should be done. The customer paid him from 15 to 25 per cent more than his competitors got for the same work. And as his share of the bargain the printer was never late on a promise.

In these days it is not hard to get your customers to give you more time to get out their work. When you know of an order coming up but not ready to place, a simple explanation of the situation usually induces the customer to place his order earlier.

THE MONTH'S NEWS

This section is devoted to short and timely items concerning men and events associated with printing. Copy must reach the editor by the twentieth of the month preceding date of issue

UNION CALLS STRIKE

Two employes of the Case, Lockwood & Brainard Company, Hartford, Connecticut, recently refused to work on a legislative job during regular daytime operation, contending that work for the legislature should be done only on an overtime basis. The management discharged the men, whereupon the Hartford Pressmen's Union called a strike, refusing to work on legislative printing.

The Mediation and Arbitration Board which reviewed the case decided that the company was no longer operating under the temporary agreement made with the union in 1943 under which all legislative printing was to be done on an overtime basis. After having been on strike for three and a half days, the union agreed to do the 1945 legislative work as scheduled by the company, whether on a regular or overtime basis.

WESTERN BUYS ST. LOUIS PLANT

The Wolff Printing Company, of St. Louis, has been acquired by Western Printing & Lithographing Company, of Racine, Wisconsin, according to a recent announcement by E. H. Wadewitz, president of the Racine firm.

There will be no change in the policy, personnel, or management of the Wolff company. John M. Wolff, Jr., president, has been named a vice-president of the Western firm and will continue as general manager of the St. Louis business, which will be known as Wolff Printing Company, Southwestern Division, Western Printing & Lithographing Company.



Harry L. Gage, vice-president of Mergenthaler Linotype Company, and his son, Lieut. Hugh P. Gage, at Linotype's Brooklyn office. Lieut. Gage was member of advertising department

LITHOGRAPHIC GROUPS TO MEET

Educational policies and other questions which pertain to the enlarged program of the Lithographic Technical Foundation will be considered at the annual meeting of the board of directors to be held in Chicago during the second week of May, at which time the other lithographic groups will meet.

It has long been the peace-time custom that during that particular week each year, the Lithographers National Association holds its annual convention, but this year, because of war restrictions concerning gatherings, the LNA has announced that only its board of directors will meet.

In connection with the peacetime convention, the Lithographic Technical Foundation has had its meeting because most of the leaders supporting this research and personnel training organization are in attendance at the LNA meeting. It is expected that the annual meeting of the Technical Foundation will attract less than the limit of fifty persons from outside Chicago, so that it will come within the limits prescribed by Federal authorities.

J. HARRY DRECHSLER

On March 15, J. Harry Drechsler, the Baltimore printer, died peacefully just two days before his eighty-seventh birthday. He had been an active printer for seventy-four years.

Honorary member of the Graphic Arts Association of Baltimore, Harry Drechsler was the father of Ivan R. Drechsler, past-president of that organization. His last place of business, the Berry Press, was named in honor of Frank B. Berry, of American Type Founders.

COMMENTS ON RE-EMPLOYMENT

Employers of labor are urged to publicize the fact that they are interested on their own account in seeing to it that they have voluntarily agreed to re-employ war veterans in compliance with the provisions of the Selective Service Act. An editorial on the subject appears in the bulletin of the Printers National Association.

"There are many cases where employers have agreed to provide re-employment for returning veterans even though such veterans may be incapacitated and are unable to resume their former work," reads the editorial. "In

many cases these concessions will represent a real financial sacrifice for employers. Certainly they will cost unions nothing, yet in far too many instances the unions are claiming sole credit."

An instance of misplaced credit is cited in connection with a statement by a union outside of the printing trades, and the concluding statement in the editorial is: "The public is entitled to know that business is sincerely interested in looking out for the interests of returning veterans."

In another item in the bulletin, the statement is made that the International Typographical Union through its journal has warned the industry against a "tendency to train too many printers." The employers are also informed that the journal of the Amalgamated Lithographers of America has contained a similar warning. "Lithography will be overrun by veterans seeking both jobs as employes, and opportunities for becoming businessmen and employers, if steps are not taken to prevent it," reads the statement. It adds: "Such steps are being taken."

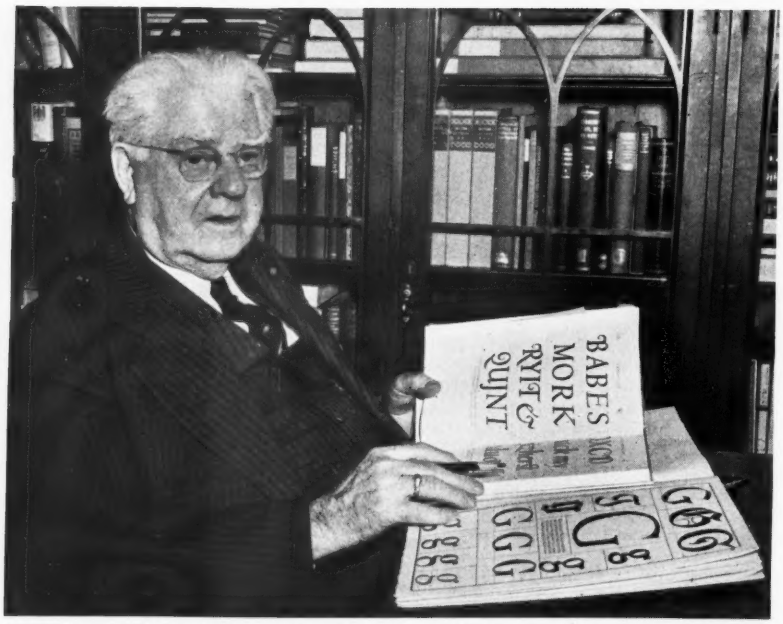
FRANK E. HOLBROOK

Frank E. Holbrook, a retired papermaker, and former mill manager of the Oxford Miami Paper Company, at West Carrollton, Ohio, died in Dayton, Ohio, February 27.

Born in Neenah, Wisconsin, in 1877, he entered the paper business with Kimberly Clark Corporation in Appleton, Wisconsin, as a young man. Mr. Holbrook was associated in the manufacturing end of the paper business with several companies until 1929, when he became connected with the Oxford Miami Paper Company, a subsidiary of the Oxford Paper Company, Rumford, Maine. He retired in July, 1942.

CELEBRATE GOUDY BIRTHDAY

Frederic W. Goudy, dean of American type designers who has completed his 121st type face, was eighty years old March 8. The day following the octogenarian's birthday two hundred of his friends honored him with a dinner in New York City, under the auspices of the American Institute of Graphic Arts, Typophiles, and Distaff Side societies.



Recent picture of Mr. Goudy at American Institute of Graphic Arts. New York Herald Tribune photo

Carl Purington Rollins, printer to Yale University and chief speaker of the evening, reviewed Goudy's career as a type designer, which began when he was thirty. Before that he was an itinerant bookkeeper in his native Illinois and other midwestern states. Since he designed his first face, Camelot, in 1896, Goudy has produced 120 additional faces, the latest being a Hebrew alphabet for the University of Palestine. He has been asked to design an Amharic type for the Egyptian government.



Bookplate for Goudy collection which will be on permanent display in Library of Congress

Ben Grauer, the radio announcer and a member of the American Institute of Graphic Arts, conducted a Goudiana quiz, questioning the audience on Goudy facts and faces.

Paul Bennett of the Mergenthaler Linotype Company, who was master of ceremonies, read congratulatory telegrams and letters from notables in the graphic arts world, including Stanley Morison, London; J. Horace McFarland, noted horticulturist and color printer of Harrisburg, Pennsylvania; Bruce Rogers, book designer; Edward Epstean, photomechanical pioneer; and Ernest Elmo Calkins, the "father of modern advertising."

Chief keepsake of the evening was a book of poems about Goudy composed by Earl Emmons, Paul Standard, John Edward Allen, Bruce Rogers, Christopher Morley, and others. Also distributed were copies of the new bookplate for the Goudy collection in the Library of Congress, and a "resolution" composed and printed by Earl Emmons suggesting that the letter "k" be removed from the alphabet for the rest of Goudy's life so that authors and printers wouldn't add it to his first name.

CLUB COLLECTS WASTE PAPER

An intensive waste paper salvage campaign is being conducted during April by the Atlanta (Georgia) Master Printers Club. Tied in with the Boy Scouts, who receive all proceeds to use developing their camps, the campaign is aimed at the downtown office building area of Atlanta.

Special attention is being given to the state capitol, city hall, and large insurance companies, which are fertile fields for obsolete forms, catalogs, brochures, and other such literature. The newspapers have coöperated by giving publicity and pictures to events such as the cleaning out of the state capitol at the invitation of the governor, and are running daily boxed notices of the drive in their news columns.

David Goldwasser is chairman of the campaign committee, which has sent out letters to large buyers of printing, and has printed stickers and envelope stuffers on waste paper which can be placed in all printing delivered and enclosed in all invoices sent out during April. The aid of the Building Managers Association and of salesmen's groups has also been enlisted.

TO HOLD DISTRICT CONFERENCE

A conference of the Second District of the International Association of Printing House Craftsmen will be held May 5 in Newark, New Jersey, under the sponsorship of the local club.

J. Henry Holloway, principal of the New York School of Printing, and Harry L. Gage, vice-president of Mergenthaler Linotype Company, will speak on the afternoon sessions. Judge J. Raymond Tiffany will be featured speaker of the evening session.

APPOINTS ST. LOUIS REPRESENTATIVE

Augustus Giegengack, Public Printer of the United States, recently named Paul P. Tice, for seventeen years connected with the Government Printing Office, as his representative in the St. Louis area to supervise contract printing for the GPO.

Tice began his new work on March 5, having for some time previously been associated with the Chicago warehouse and branch of the GPO. The appointment followed a visit to St. Louis by Mr. Giegengack during which he made arrangements with the printers and the lithographers of that city to assume more responsibility for producing war work on a contract basis.

ROLLER MAKERS ELECT OFFICERS

Officers and directors of the National Association of Printers Rollers Manufacturers were elected at the annual meeting held in New York City, February 12 and 13. Officers are: president, Thomas W. Ford, Baltimore; vice-president, Harry Bigelow, Boston; secretary, William P. Squibb, Philadelphia; treasurer, Mrs. Charles S. Hadley, New York.

Directors are: James F. Brinning, New York City; Hillard L. Ditzler, Chicago; Colvin Reed, San Francisco; Robert R. Wortman, Cincinnati; and Miss Edna L. Travers, New York City.

JOSEPH SCHWARTZ RE-ELECTED

Printing Plates Research elected officers at its fifth annual meeting held in Cleveland, March 7 and 8. Officers re-elected are: president, Joseph Schwartz, of Westcott & Thomson, Philadelphia; first vice-president, R. R. Myers, of the Capital City Printing Plate Company, Des Moines; second vice-president, Sam Ross McElreath, Dallas; the secretary-treasurer, J. Homer Winkler, of the Battelle Institute, at Columbus, Ohio, where the research work is conducted.

KILLED IN ACTION

Lieutenant Nathaniel Rosenthal, of S. Rosenthal Printing Company, Cincinnati, was killed in action in Germany, February 25, his relatives have been informed by the War Department. He was a forward observer with a field artillery unit, and had been overseas for a year. Lieutenant Rosenthal received part of his education at Carnegie Institute of Technology. He was 31 years of age.

NEW OFFICERS ANNOUNCED

Paterson Parchment Paper Company, Bristol, Pennsylvania, has announced the election of officers and directors as follows: the president, William C. Leonhard; vice-president and general manager, Richard T. Anderson; vice-president in charge of sales, E. R. Leonhard; treasurer, J. T. Leonhard; secretary, Gilbert Megargee; the assistant general manager, J. R. Dufford, who was formerly chief chemist; assistant treasurer, H. J. Kendall, who was formerly general auditor.

W. J. Gray, general manager of the Paterson Pacific Parchment Company, was elected a director of the parent company in Bristol. Other directors include G. C. Mayer, C. H. Leonhard, G. R. Leonhard, T. B. Megargee, and M. F. Glessner.

WALTER S. RYAN

Walter S. Ryan, retired president of the Fort Grange Press, Albany, New York, died recently at his home there. His age was 77. Associated with the Brandow Printing Company, he was elected president when the firm became the Fort Grange Press.

BRYANT PAPER SOLD TO TIME

The Bryant Paper Company mill in Kalamazoo, Michigan, a book-paper mill with seven machines and a 24-machine coating division, has been sold to Time, Incorporated, New York City, publisher of *Time, Life, Fortune,* and *Architectural Forum.* The sale price was $2,300,000 in cash, for which *Time* received all real estate of the fourth oldest paper mill in Michigan, the machinery, equipment, inventories, and corporate name.

Ratification of the deal was voted by Bryant stockholders in a special meeting in Kalamazoo March 1. They then voted to change the name of the concern to the Portage Liquidating Company. This concern will distribute to stockholders the $1,000,000 bank balance of the old company as well as funds obtained from sale of the firm's holdings in the Nashwaak Pulp and Paper Company and the Kalamazoo Trading Company, plus real estate not used in the business, as well as an anticipated postwar excess profits tax refund. In all, the stockholders will realize about $5.50 a share, it is believed.

Immediately after ratification, representatives of Time and the mill management held an organization meeting and elected new officers and directors. Charles L. Stillman, vice-president and treasurer of Time, was named chairman of the board. Allan B. Milham, president of the old Bryant Paper Company, was elected president; N. L. Wallace, assistant vice-president and the production manager of Time, and E. H. Larkin, Kalamazoo, were elected vice-presidents; and P. H. Gideon, secretary of the old paper company, secretary and treasurer. These men, with D. W. Brumbaugh, secretary of Time, constitute the board of directors.

The sale of the Bryant Paper Company name marks the first time in the history of the Kalamazoo River Valley paper industry that a mill has passed wholly out of local control.

It now has seven Fourdrinier machines and a coating division, but due to manpower and material shortages, one machine is down and a second is being operated only part time. According to a statement by Stillman, the purchase of the mill by Time will not affect its customer relationships in the slightest. He added that "any demands Time will make upon Bryant's production will be of such a nature that they can be met without sacrificing any of the old company's customer relationships." The latter, he added, are "a consideration of prime importance."



GLENN C. COMPTON

welcome, Mr. Compton!

In line with its established policy of being of utmost service to its readers by providing complete coverage of printing and allied activities, and in view of the importance of the New York area as a printing center, THE INLAND PRINTER announces the appointment of Glenn C. Compton as its full-time eastern editor.

A contributor to THE INLAND PRINTER for several months past, Mr. Compton is well qualified for the duties he assumes. For six years he edited *Printing News,* in full charge of news coverage and editorial production, work that widened his circle of acquaintances and friends among the printers of the eastern area.

Mr. Compton will write about new developments and techniques, and will cover all newsworthy events in the East for THE INLAND PRINTER. His work as an associate editor of the "Production Yearbook" for the past six years has enabled him to keep in touch with developments in all phases of the graphic arts. Alert and curious about new methods and materials, he is as eager to add to his own know-how as he is to give others the benefit of his knowledge.

Not a native New Yorker, Glenn C. Compton was born in Ohio. His father was a country school teacher and from the age of 5 to 14, Glenn studied under him in an old one-room school building. His later education was received in both Ohio and Illinois.

His interests in writing and printing have been life-long and varied. He has done advertising copywriting and layout, as well as designing printed promotion and house magazines. Before coming into the graphic arts, Mr. Compton was editor of a national trade journal in another industry (*Chain Store Management*).

Long a practitioner of the "share your knowledge" idea, Glenn Compton has long had an active interest in the New York Club of Printing House Craftsmen, of which he just became a member. His other clubs include the Young Printing Executives Club of New York, of which he is chairman of the publicity committee; and an honorary membership in the Navigator Club, made up of estimators and production men.

UNION EMPLOYERS PLAN TO JOIN CENTRAL GROUP

● NEGOTIATIONS are being conducted by which the Printers National Association, consisting of employers that have contractual relations with the printing trades unions, will become associated with the proposed consolidation of the national printing organizations to be known as the Printing Industry of America.

The movement to consolidate the various letterpress organizations was initiated by the Joint Committee on Government Relations of the Commercial Printing Industry and the United Typothetae of America, and is being consummated. At the present writing, the UTA is obtaining a vote from its membership concerning the consolidation, and it is confidently expected that the vote will be favorable to the plan.

Inclusion of the labor relations groups is a new development and was not publicly divulged until the bulletin issued to the membership of the Printers National Association revealed that negotiations are in progress. Favorable action has been taken by the executive committee of the PNA, and a committee composed of President Harry V. Duffy of Philadelphia, Max Rosett of Greenwich, Connecticut, William C. Simpson of Louisville, and I. T. Alderson of St. Louis, was named to confer with the organizing committee which is representing the two other letterpress groups.

The report as given in the PNA bulletin contains the following paragraphs:

"The executive committee has unanimously voted to appoint a committee of four members to join with the members of the organizing committee in their formulation of plans for an industrial relations department to serve the needs of employers of union printing trades labor.

"The proposed new association would be known as the Printing Industry of America. According to present plans membership in the organization will be open 'on a democratic basis' to all industry groups, with provision for inclusion on an autonomous basis of employers' associations concerned solely with all labor matters who would have representation on the board of the parent organization through directors of their own choosing.

"Plans of the enlarged organization call for strengthening existing services to the printing industry and providing a program of public and industrial relations. The organization would seek to create a more favorable attitude toward the printing industry on the part of all buyers of printing, Government officials, educators, and the general public as well as to promote harmony and cooperation within the industry, including the allied trades and suppliers.

"These increased services for the benefit of members and member associations would be made possible by both the greater financial and manpower resources available through the all-inclusive organization. An expanded educational program also would be included in the plans for the future.

"One function of the new association would be to maintain an information center for supplying the printing industry, other industries, and the Government with facts and figures about the printing industry."

Carl E. Dunnagan, president of the Graphic Arts Association of Illinois and president of the Inland Press, one of the members of the organizing committee representing the Joint Committee, is also a vice-president of the Printers National Association. Thus he is in a strategic position to influence his colleagues in the employers' labor organization toward favorable action for which they are headed.

Upon inquiry by THE INLAND PRINTER, it was learned from the leaders in the consolidation movement that the other national printers' groups are being invited to join the consolidation movement. In view of the success that has thus far attended all its moves, it is likely that all groups representing letterpress printing will eventually join in the movement.

Following that achievement, the more optimistic leaders are of the opinion that lithographic groups then will join to make the combined graphic arts organization representative of the entire industry so that when representations are made at Washington on any issue, the voice to be heard will be that of the entire graphic arts industry.

PLAN CINCINNATI BOOK AUCTION

Lee Augustine, chairman of the Book Auction committee of the Cincinnati Club of Printing House Craftsmen, has announced a public sale of books relating to the graphic arts to be held May 10. In his letter to the trade, Mr. Augustine wrote in part:

"You can participate in this auction by sending to the Committee any surplus books you have about printing. Many of us have books about printing which are no longer of value to us but which would be of use to other craftsmen. More often than not, such books find their way into the waste paper pile. It is the object of this book auction to get them into the hands of craftsmen who need them. It is another method of sharing your knowledge."

The books will be sold by a professional auctioneer, and proceeds will be used to assist the Graphic Arts High School of Cincinnati.

APPOINT TWO MANAGERS

Robert W. Sulzer, who has served as manager of the Baltimore branch of the International Printing Ink Division of Interchemical Corporation, has been transferred to the Atlanta, Georgia, branch to serve in the same capacity. He has been with the company for twelve years, and in his new position succeeds J. R. Curtis who resigned.

E. B. Perry has been transferred from the Philadelphia office to take over the duties as manager of the Baltimore branch. He has been with the company for fourteen years.

MIEHLE REVEALS POSTWAR PLANS

Three representatives of the Miehle Printing Press & Manufacturing Company discussed plans of the company for building its postwar presses—letterpress, offset, and gravure—at the March meeting of the New York Club of Printing House Craftsmen, with an audience of more than 300.

Carlton Mellick, manager of Miehle's New York office, talked on letterpress; Charles P. Titsworth, vice-president, covered offset; and Halver T. Sorenson, manager of the Intaprint Division, told of plans in gravure.

As soon as press production can be resumed, the company will have a new 22- by 28-inch press to replace its Horizontal, said Mr. Mellick. Development of this press was completed and several were installed in printing plants in 1941 for thorough tests under commercial printing conditions. They were found to operate very satisfactorily on a complete range of work.

This press has a newly designed bed motion and it is said to operate very smoothly at 4,500 impressions an hour. It has several new features of advanced design, including a drum type ink distribution, a full chain delivery, and an improved Dexter feeder similar to the one designed by Miehle engineers for the new Miehle offset press.

The feeder will also include a feature which incorporates both sheet-by-sheet and stream feeding. This dual feeding has been found desirable in shops where it is necessary to handle a wide variety of stocks, said Mr. Mellick. Changing from one type of feeding to the other can be accomplished merely by shifting a lever.

This feeder will also be used on the company's automatic units—the No. 41 one- and two-color, the No. 46 one- and two-color, and the No. 56 one-color. These presses will have the improved chain delivery.

Many of the old miscellaneous sizes of flatbed presses will be discontinued after the war, but Miehle will retain its No. 5/0 Special to team up with the No. 5/0 Perfector and the No. 6/0 two-color which are all approximately the same size. These machines, too, will be equipped with the new feeder.

The postwar Vertical will take a 14- by 20-inch sheet and run at a top speed of 5,000 impressions an hour as did the V-50 Vertical.

In its cutting and creasing press line for the manufacture of folding boxes, Miehle will continue to make its Nos. 59, 61, and 70 cutters and creasers. It will also make a new high speed carton press with a 29-inch cutter and creaser similar in design to the new 22- by 28-inch printing press which will also run at 4,500 impressions an hour.

If the present interest in sheet-fed typographic rotary presses continues after the war, as inquiries now indicate it will, Miehle will probably build a press of that type similar in design to the new offset press.

Mr. Titsworth presented the company's movie on its new offset presses. This movie has been seen at many trade

meetings and the press has been fully described in the trade papers. It is a 42- by 58-inch two-color.

In the gravure field Miehle will build its 29- by 43-inch No. 44 Intaglio press in both single and multicolor units after the war, said Mr. Sorenson, who was formerly manager of gravure for the Beck Engraving Company, Philadelphia. The maximum speed will be 7,000 impressions an hour and it will be equipped with the new Dexter stream feeder. If the demand is great enough, smaller presses than the No. 44 may be built when peace returns.

Mr. Sorenson reviewed the history of sheet-fed gravure in this country and his and Miehle's connection with its development. He started his experiments with gravure at Beck about seventeen years ago.

About seven years ago William Wilkinson, retired president of the Zeese-Wilkinson Company, New York City, began to experiment with a reverse halftone plate for gravure. Two years later Miehle organized its Intaprint Division to make the plates in coöperation with Zeese-Wilkinson.

The greatest weakness in the sheet-fed gravure field at present is the great lack of platemakers, said Mr. Sorenson. Miehle's Intaprint Division hoped that the photoengraving industry would take hold of the process because of its similarity to the halftone dot process used in letterpress. After the war Miehle expects to license photoengravers for gravure platemaking in key cities.

Mr. Sorenson expects sheet-fed gravure to make steady progress after the war. Commercial printing plants having all three of the processes will be more flexible and have more to sell.

NEW HOWARD OFFICERS ELECTED

Succeeding the late Colonel Maxwell Howard, Harry A. Legge was recently named president of the Howard Paper Company, Urbana, Ohio, and its allied mills: the Aetna Paper Company, Dayton, Ohio; the Maxwell Paper Company, Franklin, Ohio; and the Dayton Envelope Company at Dayton.

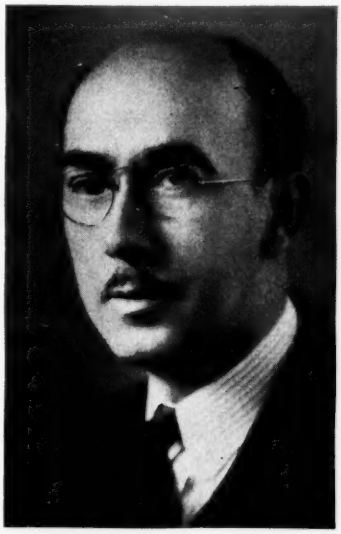
W. B. Zimmerman became managing director of the companies, after having been the assistant manager since 1937. Lucius S. Howard was elected treasurer, and Ward R. Howard, vice-president. Brothers of Colonel Howard, both were also named as directors. Chester L. Dane became a vice-president, with J. A. Cobey as secretary.

Both Mr. Legge and Mr. Zimmerman have been associated with the Howard Paper Company in various capacities since the close of World War I. Following the death of Colonel Howard's son, Howell H. Howard, in 1937, Legge was promoted from mill manager of the Howard Paper Company to managing director of the Howard Allied Companies. Mr. Zimmerman was his assistant during that period.

With the announcement of the new officers, the Howard Allied Companies also announced that there would be no change in management policies of the companies.

WILLIAM C. GLASS

William Clement Glass, for thirty-five years an inventor and engineer in the graphic arts field, died March 12 in New York City at the age of 58. For the past year or so he had been a sales engineer with the Champlain Division of the Fred Goat Company, New York City. During most of his life he was associated with the UPM-Kidder Press Company, and had been manager of the company's New York City office for twenty-five years. When this office was closed in 1942, Mr. Glass spent two years



WILLIAM C. GLASS

with American Type Founders before joining Champlain.

Mr. Glass was born in Cambridge, Massachusetts, and was a descendant of Thomas Williams, one of the signers of the Pilgrim's Compact in 1621. After his graduation from Ryndge Technical School and Harvard University, he went to work for a Boston engineering and patent firm and then joined the United Printing Machinery Company, which was consolidated with the Kidder Press Company in 1928.

While in the engineering department of UPM, Mr. Glass invented and designed the first automatic cutter and creaser feeder, with several patents to his credit. As assistant plant manager he developed and put into operation a system of control for the engineering, manufacturing, stockroom, and cost departments which was recognized by the technical press as a notable pioneering achievement in a field which has since become of great importance to industry.

As manager of the manufacturing departments he supervised not only the manufacture of the company's products, which included two of the largest sheet-fed rotary presses ever built up to that time, but also the production of shells, gun mounts, and other materials during World War I.

He was a licensed professional engineer, and spoke and wrote authoritatively on printing, paper, and related subjects. He made an intensive study of bronzing processes and the effects of static electricity on paper and printing.

He founded the Graphic Arts Division of the American Society of Mechanical Engineers in 1921 and was its chairman for five years. He was one of the organizers of the Graphic Arts Square Club of New York City, and was a member of the New York Club of Printing House Craftsmen, the Printers Supply Salesmen's Guild of New York, and of the Society of American Military Engineers.

Mr. Glass is survived by his widow. His son, Pvt. William C. Glass, Jr., was reported missing in action on Bataan in May, 1942.

SIMON GHERTNER

Simon Ghertner, 58, died suddenly February 6 while on his way to his printing plant, Cullom & Ghertner Company, Nashville, Tennessee.

A native of Roumania, Mr. Ghertner came to this country when a young boy. He was the founder of the printing firm and its president since 1910.

He is survived by his widow and three sons, Alven S. Ghertner, vice-president and general manager of the firm, who succeeds his father as president; Lieutenant Leonard C., and Corporal Gerald H. Ghertner, both of whom were on the European front at the time of their father's death.

NO BIDS FOR PRINTING BALLOTS

The county commissioners of Pittsburgh, Pennsylvania, may have to appeal to bidders outside their district to print the 1,050,000 official and specimen ballots for the June 19 primary election.

Although scores of printing firms were invited to submit bids for printing the ballots, not one bid was received when bids for various items of county supplies and materials were opened.

County Elections Director David Olbum told the commissioners two big firms had indicated they would submit bids for the ballot contract. The commissioners will advertise for bids again, soliciting offers from smaller printing firms in Pittsburgh who have hesitated to bid against the big companies, and out-of-city firms.

REMODEL DODSON SUPPLY

Dodson Printers' Supply Company, Atlanta, Georgia, has consolidated all its operations in one building at 691 West Whitehall Street, S. W., where the repair and the service departments have been located for fifteen years.

W. G. "Ben" Johnson, vice-president and general manager, is having the parts and service departments moved to the first floor. The building of reinforced concrete was built with sufficient foundation to permit addition of one or two more stories. An adjacent lot provides adequate parking space for employes and customers.

With the office and service departments heretofore in different parts of the city, the consolidation move was made in order to enable the company to render better service.

ISSUES BOOKLET OF PLANS

To help turn abstract postwar plans into concrete realities, Mergenthaler Linotype Company, Brooklyn, is now releasing a booklet called "We're Making Plans!"

The 32-page booklet reproduces on its 8½- by 11-inch pages actual floor plans of a number of newspaper and commercial printing plants of various sizes. Some show composing room plans only, while others are complete layouts of all departments.

The floor plans, which range in size from a small one-machine combination weekly newspaper and commercial printing plant up to large newspaper plants, publication plants, and commercial printing plants, were furnished by the editors of various trade magazines, including THE INLAND PRINTER. Also included here are floor plans for a university press plant and a vocational school plant.

Offered in the "share your knowledge" spirit, no comments are made on the advantages or disadvantages of the floor plans, which are unidentified as to where they were used.

"We're Making Plans!" also reprints articles containing pertinent information on building a plant and on economical layout of equipment. The leading article is by Arthur H. Burns, the mechanical superintendent of the New York *Herald Tribune*. It is about plant construction and departmental arrangement, and goes into functional planning for proper flow of production.

The booklet achieves its purpose in being realistically helpful to those who wish to nail down their nebulous postwar dreams and turn them into ideal printing plants. To supplement this new booklet, the Linotype company offers a floor plan portfolio, with a ruled floor plat and sheets of templates for the various Linotype models and for other composing room equipment.

DESCRIBE ROLLERS

Changes in temperature and humidity have no effect upon a roller announced by the Ideal Roller and Manufacturing Company, of Chicago and Long Island City, New York. A folder issued by the company states that the roller is "soft enough to do an excellent printing job, yet strong enough to take punishment on the press."

The mailing piece shows the trend of development of this synthetic roller to its present softness and gives specific details of regulations on ordering it.

PLANS POSTWAR EXPANSION

Postwar expansion of the Portland Printing Corporation of New York City, calls for additional equipment; for the leasing of 50,000 square feet of floor space in the building in which it is now located; the addition of personnel to its sales force, and the installation of an art department.

In peacetime operation, the company specializes in servicing financial corporations, but during the present emergency much of its work is being done to advance the war effort.

BAND AND WHITE SOLD

Band and White Printing Company, Spartanburg, South Carolina, has been purchased by S. S. Wallace, Jr., publisher of the Spartanburg *Herald* and the Spartanburg *Journal*, from Charles E. Band and H. L. White, founders of the business more than forty years ago.

The firm will continue to operate under the name of Band and White. Mr. Wallace is a graduate of Georgia Tech and has been associated in an executive capacity with several newspapers.

CHANGE OWNERSHIP AND NAME

The forty-five year old printer and book manufacturer, the Bookwalter-Ball-Greathouse Printing Company, of Indianapolis, Indiana, recently became the Bookwalter Company, when John H. Bookwalter, the firm's president, purchased the holdings of Charles A. Greathouse, Jr.

Other officers and directors are Keith L. Johns, vice-president in charge of sales; Charles A. Bookwalter II, now in the armed forces, vice-president; Arthur C. Campbell, treasurer; and Edward P. Everett, secretary.

Answers
to It's a Quiz

Here are the answers to the quiz on page 57. How well did you remember the information which you have read from time to time in previous issues of this magazine or have seen elsewhere?

1. Commercial, 3 or 15,000; lithography, 5 or 1,000; gravure, 1 or 25; photoengraving, 2 or 700; bookbinding, 4 or 1,500. Figures are based on U. S. census reports.
2. For picking, reduce the ink; for wearing, the answer is to change the type of ink; for greasing, the answer is to add long varnish; for smearing, run less ink.
3. Overprint with gloss-press varnish; coat with a spirit varnish or lacquer with nitrocellulose; or laminate with cellulose acetate or paraffin.
4. Italic one line; small caps two lines; for caps, three lines; boldface one wiggly line.
5. True.
6. c or 99 per cent. The 1 per cent remaining is lead, iron, and cadmium.
7. Thickness is relation to the substance weight.
8. Italic quads, Ludlow-APL; spaceband, Linotype-Intertype; matrix case, Monotype; built-in surfacer, APL; the nick-making device, Thompson Typecaster; ribbon, Monotype.

NAVIGATOR ADVISORY COMMITTEE

To further the program of its new research and development laboratory the Navigator Club, technical organization of printing estimators and production men in New York City, has appointed a Standardization of Tests Committee for the Graphic Arts. This committee will compile detailed reports of laboratory tests of graphic arts materials and processes, act in an advisory capacity in planning future activities, and assist the director, Ernest Schmatolla, in conducting lectures and experiments.

Henry A. Singer, Publishers Printing Company, is chairman of the commitee. Other members and the products or branches of the industry they will represent are: Edward Schaum, the Flower Steel Electrotype Company, printing plates; Russell J. Hogan, the Blanchard Press, presswork, ink, and engravings; Harry Stoddard, the American Type Founders Sales Corporation, type and equipment; George Watson, Mead Sales Company, paper; Eugene Etterberg, the Gallery Press, typography and design; Frank Stockinger, Jr., the Stockinger & Langbein Photo Litho Corporation, offset; Myron Homiak, Intaglio Service Corporation, gravure; and Benjamin F. Grogan, the General Foods Corporation, consumer requirements.

In March Mr. Schmatolla gave an introductory lecture on testing, identification, and trouble shooting, which is being followed up with weekly laboratory sessions from now until June on trouble shooting and the testing and identification of paper, type, art, plates, presswork and ink, and binding and finishing operations. During the winter months Mr. Schmatolla conducted a similar series of lectures and laboratory follow-ups on the fundamentals of light and color and their application to the graphic arts.

LINOTYPE HONORS BRAZILIAN

Former public printer of Brazil, Dr. Rubens Porto was tendered a farewell dinner by the Mergenthaler Linotype Company in New York City, March 22. Dr. Porto is now general manager of the Artes Graficas Industrias Reunidas, of Rio de Janeiro.

With Eugene B. Mirovitch, the Linotype company's vice-president for Latin America, as the toastmaster, Joseph T. Mackey, Linotype president, welcomed the guests, who included Dr. Oscar Correis, consul general of Brazil; Romero Estellita of the Brazilian Treasury Delegation; E. de Camara Souza, director of the Brazilian Government Trade Bureau; John A. Zellers, vice-president of Remington Rand; and Major Benjamin H. Namn of Brooklyn, who in 1943 served as executive director of the United States Purchasing Commission on a trip to Brazil.

ELECT CLARIDGE SECRETARY

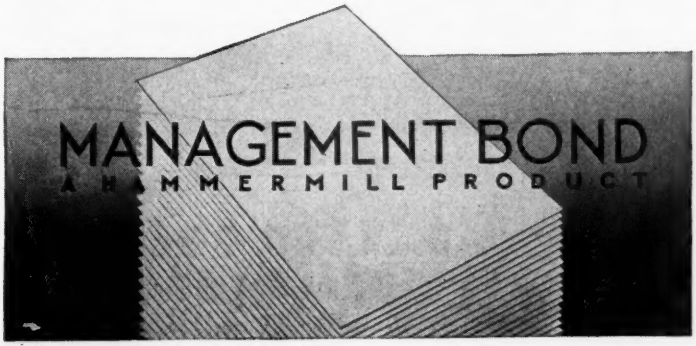
An announcement has been made by the Hammermill Paper Company, Erie, Pennsylvania, that Bertram E. Claridge has been elected secretary of the company, succeeding William F. Bromley, who has retired.



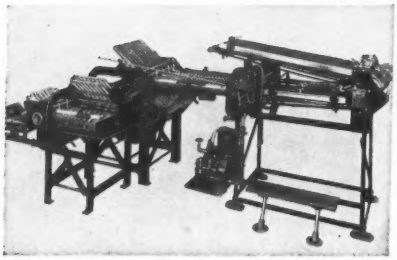
"Reorder" is just another name for "second profit." You get reorders with Management Bond, the watermarked Hammermill product, because this paper helps you to deliver the original order on time, print it right and price it right.

Management Bond is uniform . . . a fast, dependable, economical performer in your shop. It is sturdy . . . an efficient worker in your customer's business.

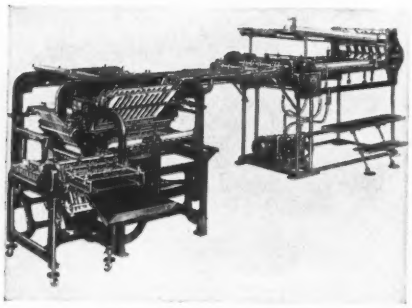
Management Bond is available to you in white or colors, in standard weights and sizes through Hammermill Agents all over the country. Hammermill Paper Company, Erie, Pennsylvania.



These BINDERY MACHINES



MODEL "OO" CLEVELAND



MODEL "MM" CLEVELAND

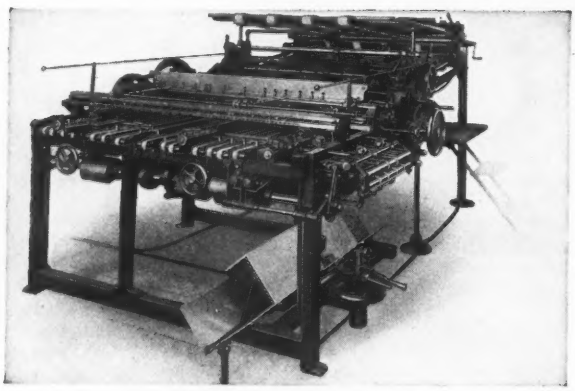
WILL SPEED the finishing operations on your Direct Mail Folders and Booklets, Catalogs, Publications and similar work, from your Pressroom to your Shipping or Mailing Departments.

Highest Speed FOLDING
Highest Speed STITCHING
Highest Speed TRIMMING

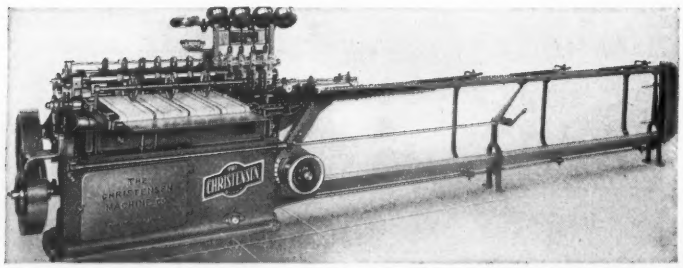
The modern, practical high speed machines illustrated here give you the widest **FOLDING RANGE**, from 4 x 6" sheets to 42 x 56" sheets—the widest **INSERTING AND STITCHING RANGE**, from 2½ x 5" to 12 x 27" signature, one, two or more up—the highest speed, most accurate **TRIMMING**, one, two or more up, obtainable on a single knife cutting machine.

NO LOST MOTION
NO BOTTLENECKS

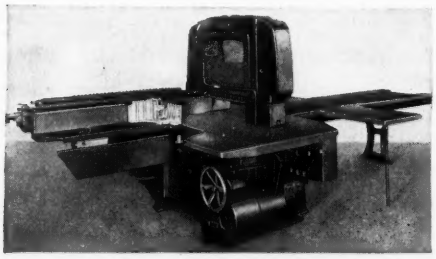
Ask for literature on any of this equipment. Deliveries of course are now subject to wartime restrictions. Once these restrictions are lifted, our highly developed war plant will, we believe, be prepared to render unusual service in early production of your peacetime needs.



DEXTER 104 DOUBLE-SIXTEEN



CHRISTENSEN WIRE STITCHER FEEDER



BRACKETT TRIMMER

DEXTER FOLDER COMPANY
Pearl River • New York

***Distributors for* CHRISTENSEN MACHINE COMPANY • *Distributors for* BOSTON WIRE STITCHERS**

For Index to Advertisers, See "Classified BUYERS GUIDE" in Back



CAPTAINS OF INDUSTRY Plant your flag on top, too!

This year we've got to make 2=3!

This year we've got to make 2=3! We've got to lend Uncle Sam in 2 chunks almost as much as we lent last year in 3. Which means that, in the approaching 7th War Loan, each of us is expected to buy a BIGGER share of extra bonds.

The 27 million smart Americans on the Payroll Savings Plan are getting a headstart! Starting right now they are boosting their allotments for April, May and June—so that they can buy *more* bonds, and spread their buying over *more* pay checks.

Our Marines went over-the-top at Iwo Jima in the greatest, and hardest, battle in the Corps' history. Now it's *your* turn! Your quota in the 7th is needed to help finish this war, sidetrack inflation, build prosperity. So, captains of industry, plant your flag on top—like the Marines at Iwo Jima!

★

CAPTAINS of INDUSTRY—here's your *Check List* for a successful plant drive:

- ★ **Get your copy of the "7th War Loan Company Quotas" from your local War Finance Chairman. Study it!**
- ★ **Determine *your* quota in E Bonds — the backbone of every War Loan.**
- ★ **Arrange for plant-wide showings of "Mr. & Mrs. America"—the new Treasury film.**
- ★ **Distribute "How to Get There"—a new War Finance Division booklet explaining the benefits of War Bonds.**
- ★ **Circulate envelopes for keeping bonds safe.**
- ★ **Display 7th War Loan posters at strategic points.**
- ★ **And—see that a bench-to-bench, office-to-office 7th War Loan canvass is made.**

★

The Treasury Department acknowledges with appreciation the publication of this message by

THE INLAND PRINTER

★ *This is an official U. S. Treasury advertisement prepared under the auspices of Treasury Department and War Advertising Council* ★

East Coast...West Coast...Letterpress or Offset

They're Mighty Glad they have Miehles

Both these printers, a continent apart, established in one case 93 years ago and in the other 101 years ago, *should know press equipment.*

Their letters therefore are very revealing.

PREDECESSORS
BRITTON & REY LITHOGRAPHERS 1852
PAYOT UPHAM & CO 1854
A CARLISLE & CO 1878
T MALLOYE & CO 1882
ISAAC UPHAM & CO 1906
INGRIM BUTLEDGE CO 1916

A. CARLISLE & CO.

PRINTERS—STATIONERS
LITHOGRAPHERS

135 POST STREET
SAN FRANCISCO 8

A CARLISLE & CO OF NEVADA
RENO, NEVADA

CABLE ADDRESS "ACCO"
TELEPHONE
GARFIELD 2746

December 13, 1944

Mr. Harold Iverson
Miehle Printing Press and Manufacturing
Company
582 Howard Street
San Francisco, California

Dear Mr. Iverson:

In a printing plant such as ours, which is located in a part of the country so far removed from the printing press manufacturer's home offices, it is essential that mechanical failures in our pressroom be kept at minimum.

We are pleased to say that in spite of the trying conditions under which we have been operating, all of our Miehle presses have been producing with utmost efficiency. Our two new automatic units, V-50 Verticals, and new Horizontal presses have done for us all that you claimed they would do. In fact, in our entire Miehle pressroom, and some of our Miehle presses have been in constant use for over 20 years, we have never experienced a serious breakdown or mechanical failure. The Miehle press always has had a tendency to attract the better type of pressman, which is an added advantage.

Obviously we are glad we again decided on Miehles when we made several additions to our pressroom a few years ago.

Yours very truly,

A. CARLISLE & CO.

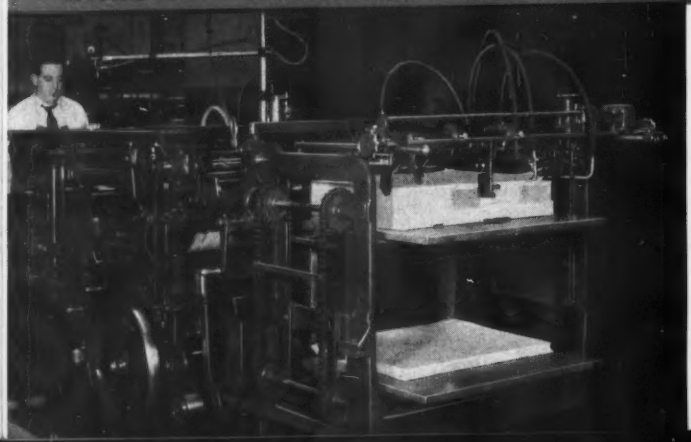
OB/AF

BY
Vice President

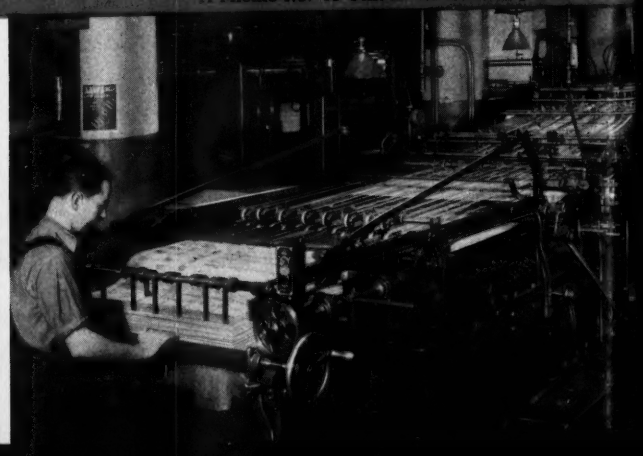
A Miehle No. 56 Unit in the A. Carlisle & Co. plant.

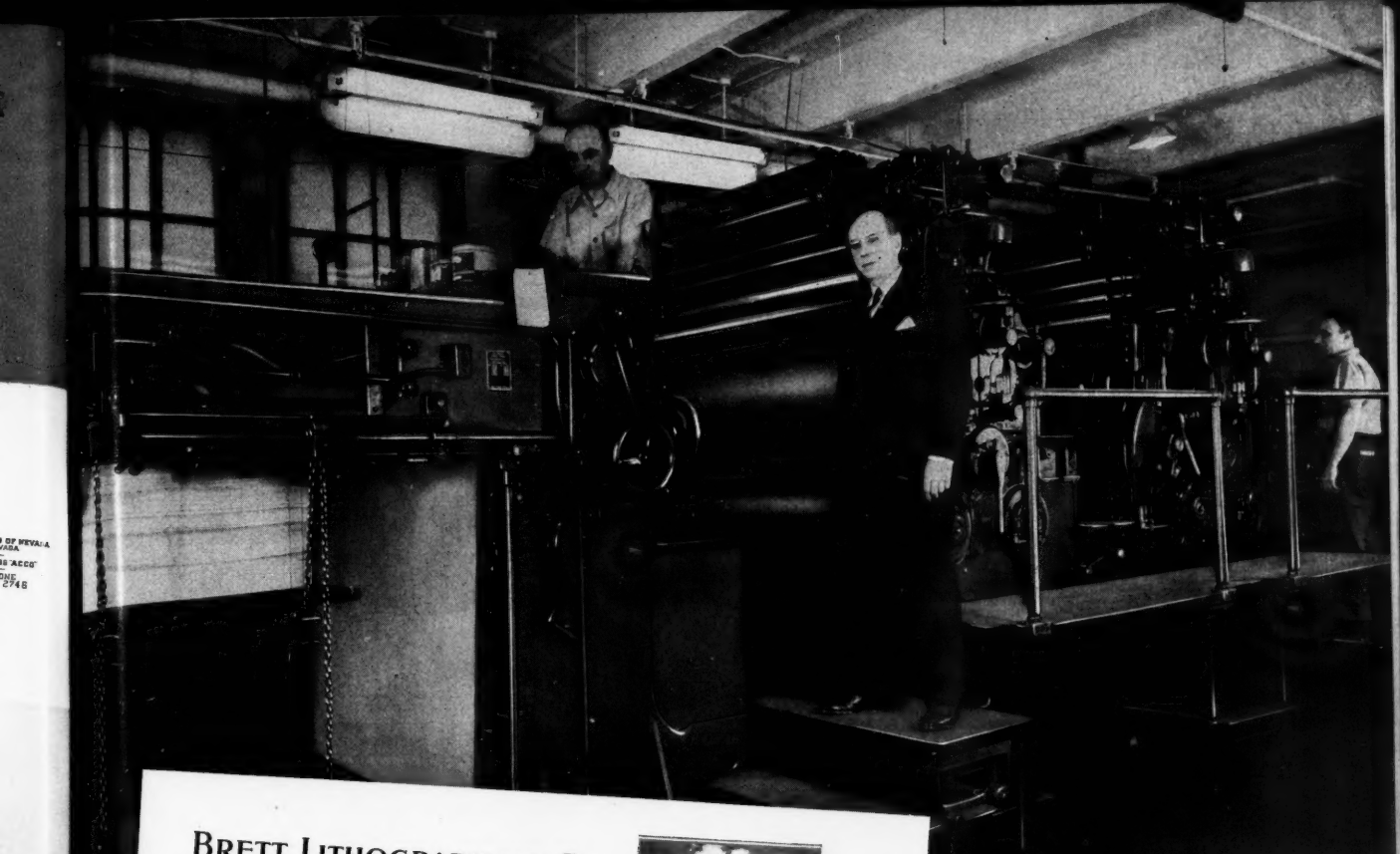


A Miehle Horizontal in the Carlisle plant.



A Miehle No. 41 Unit in the Carlisle plant.





BRETT LITHOGRAPHING CO.

ESTABLISHED 1844

Offset Color Printing



TEL. IRONSIDES 6-9020-1-2-3
47-07 PIERSON PLACE
LONG ISLAND CITY 1, N.Y.

January 30th, 1945

Mr. R. Ford Bentley
Miehle Printing Press & Manufacturing Co.
14th Street & S. Damen Avenue
Chicago 8, Ill.

Dear Mr. Bentley:

It was back in April, 1927, when Brett first installed Miehle offset presses and we have been installing them since until now they represent more than 50% of our lithographic equipment. During this period, they have run more than the usual eight hour shift, for we operate night crews.

They have caused us little or no trouble in maintenance for they seem to be properly engineered and very sturdily built. In this wartime emergency, when new parts are difficult to obtain, it is a real source of satisfaction to know that they are not required on the Miehles.

We are confident that our splendid relationships of the past will continue.

Yours very truly,

BRETT LITHOGRAPHING COMPANY

W. M. Winship
GENERAL MANAGER

WMW:BJ

... 100 YEARS OF GOOD LITHOGRAPHY ... 1944

Mr. Wm. M. Winship, General Manager, on the step of a Miehle Offset Press in the Brett Lithographing Co. plant.

East or west, letterpress or offset, *you'll* be mighty glad when you have MIEHLES

MIEHLE

PRINTING PRESS & MANUFACTURING CO.

14th St. and Damen Ave., Chicago 8, Ill.



WARS . . . and Rumors of Wars

Naturally this institution, now nearing the century mark, has passed through troublous times . . . the plagues of war, depression and epidemic. From this long and varied experience we have, we believe, acquired an instinct of service and adaptability. Because of the intensely practical character of our papers and their well-known quality of endurance, they have been found suitable for wartime needs, and the modifications required for the special problems of our armed services have been readily met. Beckett papers are making worthy contributions to the national war effort at home as well as abroad.

THE BECKETT PAPER COMPANY

Buckeye, Beckett and Ohio Covers, Beckett Offset and Opaque, Buckeye, Beckett and Tweed Texts, Special Military Papers

MAKERS OF GOOD PAPER IN HAMILTON, OHIO, SINCE 1848

For Items Not Advertised, Write THE INLAND PRINTER'S *"Readers' Service"*

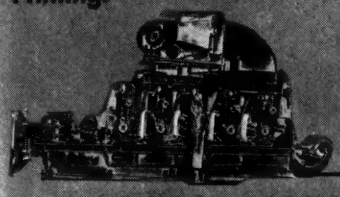
HAVE YOU CONSIDERED THE ADVANTAGES OF

Rotogravure

FOR PACKAGE PRINTING



Instant drying inks make it possible to print any number of colors, one on top of another, and fabricate or rewind the printed stock without offset, in one continuous operation. A wide variety of stocks, including cellophane and glassine can be printed successfully in multi-colors. Shown on this page are but a few of the many nationally known products using Champlain Rotogravure Presses to print labels, wraps and cartons. Write for booklet entitled "Advantages of Rotogravure For Package Printing."



Champlain COMPANY, INC.

SUBSIDIARY OF THE FRED GOAT CO., INC., EST. 1893

636 ELEVENTH AVENUE, NEW YORK 19, N. Y.

meaty ideas... with no red points necessary

What man is doing through the use of Printing, whether it be a magnificent national effort or selling by a lowly broadside economically conceived, is *News*.

News for you, and so considered by this mirror of contemporary advertising trends, *Westvaco Inspirations for Printers*.

Issue number 152 is all about Printing at work. All about how Printing can work for you. All filled with the stuff from which you may fashion your own ideas with a spoonful of imagination, and it even supplies the spoon.

The cover pictures *Fisherman's Morning*, point-free food from nature's storehouse being made ready for a hungry world. The content of this issue, from first to last, is full of point-free meat for printers and advertising men.

No thanks to *Westvaco Inspirations for Printers* for singing you this song. It is Your song, the song of Printing at work, by men and women and for men and women. There is a copy of *Issue number 152* for you. It is procurable from your nearest Westvaco Distributor, or by writing or telephoning to one of the Company addresses.

The Cover Artist: With a background of study at the Royal Academy of Fine Arts in his native Budapest, Zoltan Sepeshy came to America in 1920 at the age of 22, settled in Detroit and became a citizen. His works have been exhibited at the Metropolitan Museum of Art, Carnegie Institute and other important national exhibitions. Since 1933 he has been associated with the Cranbrook Academy of Art in Michigan.



invest in victory: buy war bonds now

New York 17: 230 Park Avenue
Chicago 1: 35 E. Wacker Drive
Philadelphia 6: Public Ledger Building
San Francisco 5: 503 Market St.

west virginia pulp and paper company



fisherman's morning, by zoltan sepeshy; from the painting in the midtown galleries, new york

westvaco

inspirations for printers: number one hundred fifty·two

It happened to them...



A IS A NATIONAL PUBLICATION. It was selling 260,000 copies an issue when Fawcett Distributing Corporation got the job of distributing it. Two years later it was selling 850,000 copies. Now it's selling almost a million—it's the leader in its field.



B IS ANOTHER NATIONAL PUBLICATION. Fawcett took over its distribution when it was selling 58,000 copies an issue, with a 51% return. Fourteen issues later it was selling 135,000 copies, and returns had been cut to 10%.



C IS ANOTHER NATIONAL MAGAZINE. It was selling 21,000 an issue, with 64% returns, when it called in Fawcett to handle its distribution. Now it's selling 115,000 copies a month, with only 15% returns.

make it happen to you!



FAWCETT DISTRIBUTING CORPORATION does things that other mass market distributors either don't do, or can't do, or never think of doing. Why don't you ask Fawcett to perform similarly for *you?* Now . . . wire or telephone Roscoe K. Fawcett, Vice-President and Circulation Director, Fawcett Distributing Corporation, Greenwich, Connecticut.

For Index to Advertisers, See "Classified BUYERS GUIDE" in Back

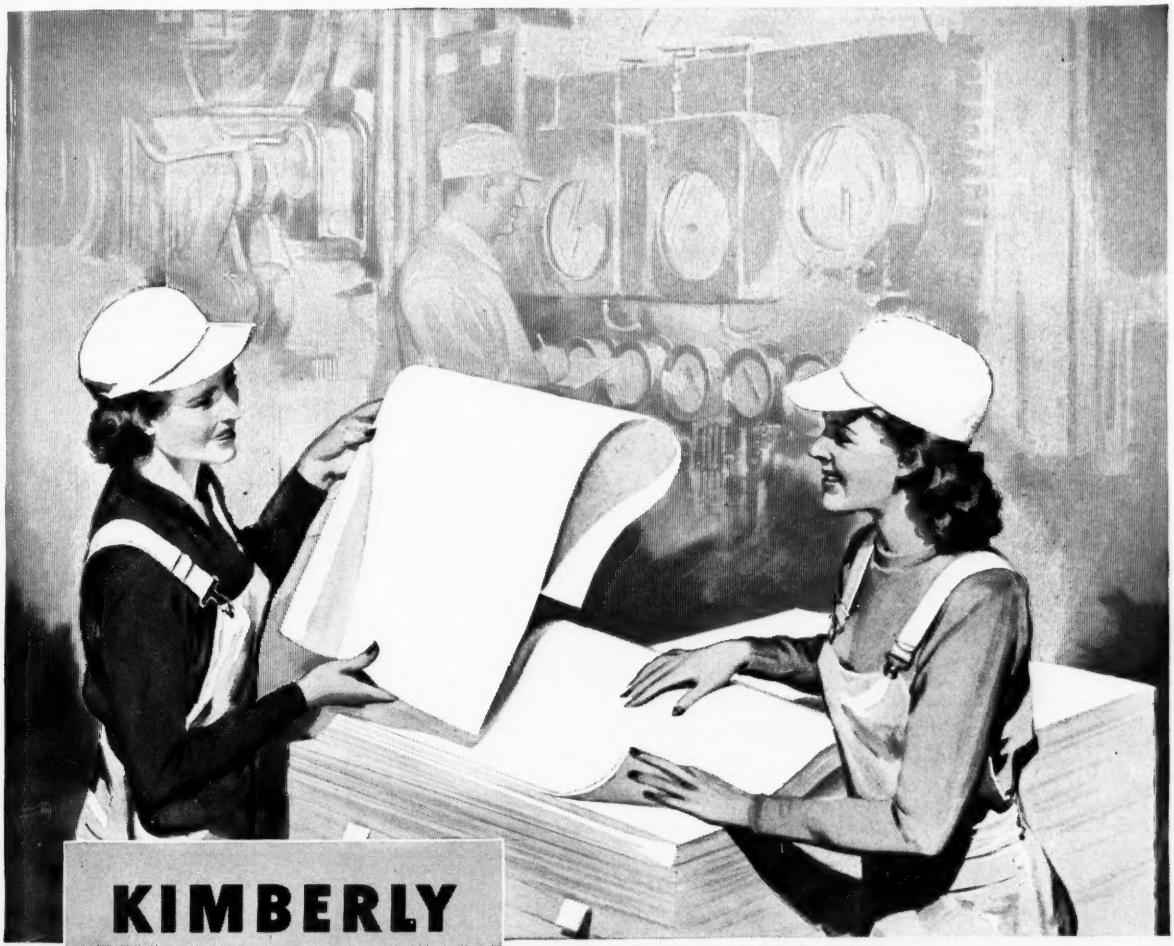
Alike as two peas in a pod!

Compare a sheet of Levelcoat* made last week with a sheet made today . . . compare them for brightness, opacity and strength. Yes, they're alike as two peas in a pod. For behind the production of Kimberly-Clark Printing Papers is instrumentation that maintains uniformity of quality from pulpwood to paper even under wartime restrictions.

In the digester, for example, Kimberly-Clark developed a patented instrument process that has become the standard of the paper industry. This automatic operation alone lifted quality and uniformity more than ten per cent.

And likewise, along the entire course of paper making, precision instruments—temperature controls, moisture content indicators, pressure guides, finish recorders and numerous other automatic devices—have reduced the element of variation to the barest minimum.

From day to day, week to week, printers can rely on the runability and printability of Levelcoat. Small wonder, then, that Kimberly-Clark has achieved an enviable reputation for uniformity in its Printing Papers.



KIMBERLY CLARK CORPORATION
NEENAH, WISCONSIN

A PRODUCT OF Kimberly Clark RESEARCH

*TRADE MARK

PAPER PACKS A WAR PUNCH—DON'T WASTE IT!

*Levelcoat** PAPERS

Trufect* For highest-quality printing **Multifect*** For volume printing at a price

Kimberly-Clark also make Economy and Recondite cover; Regent bristol; Kimray school papers.

Prominent Users of Strathmore Letterhead Papers: No. 57 of a Series



DOES A GOOD LETTERHEAD SMOOTH THE WAY?

Smoothing out rough spots is the business of the Norton Company...biggest manufacturers of abrasives, grinding wheels, and grinding machines in the world. Norton products get top rating in essential machine tools for war...will play a tremendous part in peace-time industry. Besides the main plant in Worcester, Mass., Norton branches and affiliated companies are located in Arkansas, New Hampshire, New York, Canada, England, Australia, France.

The Norton letterhead, on Strathmore paper, carries international correspondence, smoothing business difficulties, speeding production. It is expressive of the leadership of a great company. YOUR letterhead must act as YOUR representative. With lighter weight paper necessary under government regulations, quality is essential. The Strathmore watermark is your assurance of that quality.

Strathmore Papers for Letterheads: Strathmore Parchment, Strathmore Script, Strathmore Bond, Thistlemark Bond, Alexandra Bond, Bay Path Bond and Alexandra Brilliant.

STRATHMORE *MAKERS OF FINE PAPERS*

Strathmore Paper Company, West Springfield, Massachusetts

PAPER IS PART OF

TODAY'S PICTURE

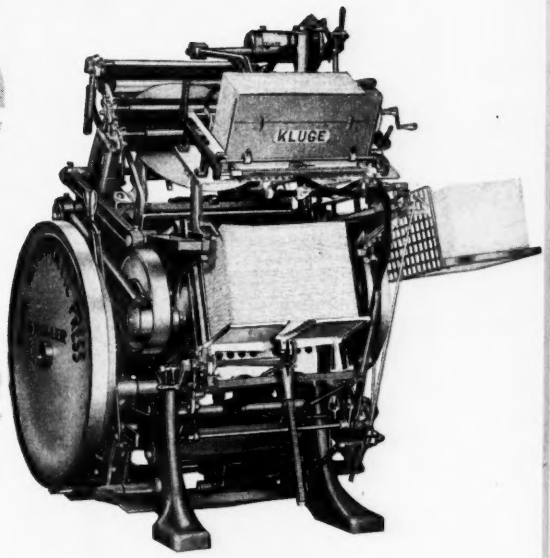
Current Strathmore advertising points out how essential paper is to the war effort, features leading industries that use Strathmore in their Victory programs, stresses the point that good letterheads help maintain the reputation every firm is guarding today.

★ ★ ★

This series appears in:

FORTUNE
TIME
BUSINESS WEEK
UNITED STATES NEWS
NEWSWEEK
FORBES
ADVERTISING & SELLING
TIDE
PRINTERS' INK
SALES MANAGEMENT

Sing a Song of Service . . a Pocket full of Profit"



Kluge Automatics do sing a song of service and that song results in a pocket full of profit. A printing press, in order to be profitable not only in one season of the year but in all seasons, must be a versatile machine. Users tell us that the biggest advantage associated with their Kluge equipment is its all-purpose nature. The owner of a Kluge Automatic does not have to pick jobs for the equipment because regardless of the nature of the work, whether type matter, fine half-tones, heavy solids, line drawings, or process color work, the job can be profitably produced on this equipment. The only limitation is size and both sizes of Kluge Automatics are built to accommodate over-size sheets.

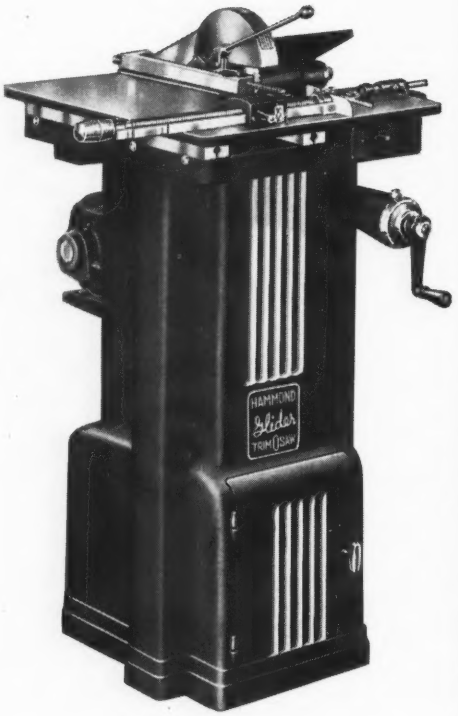
It is the old story that the most profitable press on a printer's floor is the one that runs the most hours per day due to its versatility. That statement is an accurate description of the Kluge Automatic Press.

BRANDTJEN & KLUGE, INC.

SAINT PAUL 3, MINNESOTA

Hammond
OF KALAMAZOO

Glider
SPEED!



The Glider is designed to eliminate every unnecessary motion. This, combined with the ball-bearing table, provides for unequaled speed. The Glider speeds through all types of work such as sawing the ribs from an 8-point slug, sawing a handful of slugs to measure or sawing a large type-high stereo.

Hammond Machinery Builders INC

1616 DOUGLAS AVE., KALAMAZOO 54, MICH.
Eastern Branch: 71 West 23rd St., New York 10, N. Y.

LAPP'S new DUO PLATE SOLUTION
for ZINC and ALUMINUM

★

FOR PLATE MAKING DEPT.

1 OZ. DUO PLATE SOLUTION
3 OZ. WATER (GUM IS OPTIONAL)

This makes a full strength solution for zinc and aluminum.

Apply solution with sponge or brush, making sure the surface of the plate is entirely covered. It is not necessary to wash off the solution, just gum down plate and dry thoroughly.

★

FOR THE PRESS ROOM

STOCK: ***1 OZ. DUO PLATE SOLUTION***
2 OZ. GUM SOLUTION, 14° BAUME

Mix 2 oz. stock in one gallon of water. This will give you an equivalent of 3.8 P.H. fountain solution.

You can mix any amount in advance, as it will not turn sour or lose its strength. This is a plate desensitizer and not an etch. It will not cause a film to accumulate, thereby keeping the grain on the plate open for longer runs. It is harmless to the Flannel and Molleton on Dampening Rollers. It will keep the Brass Water Fountain Roller free from all scum and ink. It will not strip the Steel Ink Roller.

J. H. & G. B. SIEBOLD, Inc.

"OVER HALF CENTURY OF SERVICE"

MANUFACTURERS OF

PRINTING — **INKS** — *LITHOGRAPHIC*

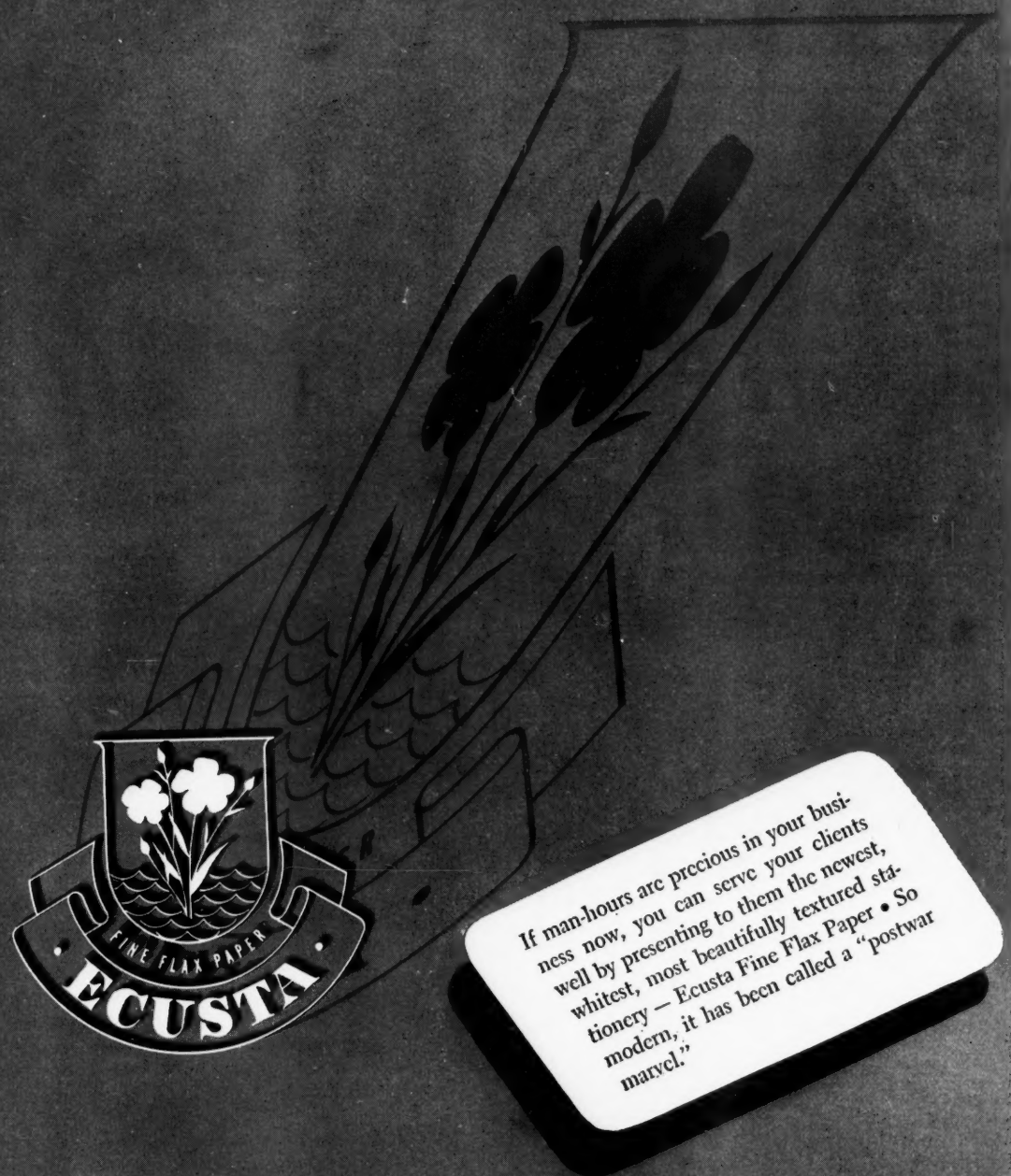
AND SUPPLIES

EVERYTHING FOR THE LITHOGRAPHER

★

OFFICE: 47 WATTS ST., NEW YORK, 13, N. Y.
FACTORY: 101 SIXTH AVE., NEW YORK, 13, N. Y.
TELEPHONES: WAlker 5-5565-66-67-68

offer ECUSTA PAPER—the most distinguished emissary that ever traveled the first class mails!

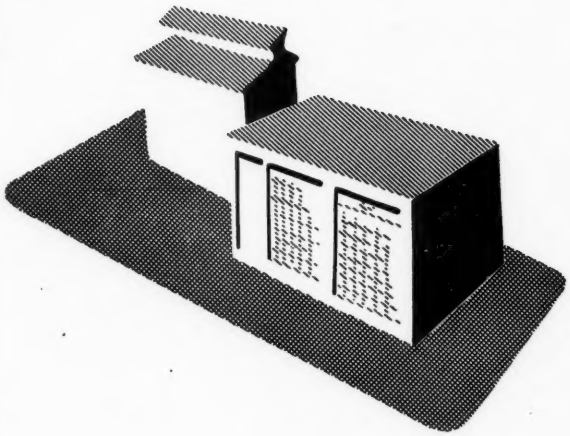


If man-hours are precious in your business now, you can serve your clients well by presenting to them the newest, whitest, most beautifully textured stationery — Ecusta Fine Flax Paper • So modern, it has been called a "postwar marvel."

ECUSTA PAPER CORPORATION

PISGAH FOREST, NORTH CAROLINA

Hamilton Equipment is ESSENTIAL



Whatever kind of printing plant you operate, there is a requirement in it for Hamilton equipment. You may set type by hand or by machine, or you may buy all your composition "outside." Before type forms go to the press, necessary work must be done on them. This work is done best on Hamilton Type Cabinets and Hamilton Imposing Tables.

Handwork is expensive and should be done only under conditions that will promote efficiency. There is a Hamilton cabinet to fit every composing room need.

TWO RIVERS WIS.

HAMILTON MANUFACTURING COMPANY

PROGRESS

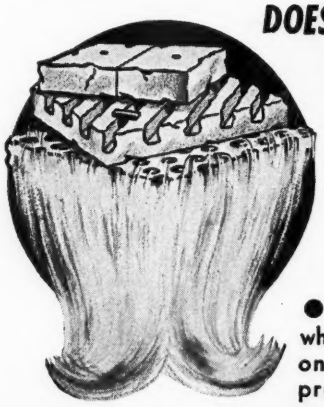
The dictionary definition of progress—"a moving forward"—likewise describes the 141-year-old course of Johnson Inks quality.

CHARLES ENEU JOHNSON AND COMPANY

GOOD INKS SINCE 1804

Philadelphia • New York • Chicago • Boston • St. Louis • Cleveland
Detroit • Baltimore • Kansas City • Pittsburgh • Atlanta • Dallas

---



DOES *Your* METAL BASE HAVE "LONG WHITE WHISKERS"?

● Many a printer who prides himself on his up-to-date presses and wide range of modern type faces is still using antiquated metal base . . . purchased before PMC's new base materials and close tolerance machining set today's standards for metal base construction and performance. Replace old base with either a PMC Warnock Diagonal Block and Register Hook System or a PMC Sterling Toggle Hook and Base System, and you'll discover promptly that you're on the direct route to greater printing profits. Write today for circulars describing in detail these two PMC contributions to "precision presswork."

THE PRINTING MACHINERY COMPANY
436 COMMERCIAL SQUARE • CINCINNATI 2, OHIO
23 EAST 26th STREET • NEW YORK 10, N. Y.



Fox River Paper Corporation announces the greatest and most extensive advertising campaign in its history — a campaign designed to stimulate profitable business for Fox River distributors.

Every printer and lithographer will be reminded of Fox River rag-content papers month after month with full page ads in the leading trade papers.

In consumer magazines that reach the discriminating buyers of fine papers, a continuous campaign will acquaint them with America's most distinguished family of superb quality rag-content papers that have served with distinction every business need since 1883.

Anniversary Bond, Ledger and Onion Skin	100% Rag
Old Badger Bond and Ledger	75% Rag
English Bond and Ledger	50% Rag
Dictation Bond, Ledger and Onion Skin	25% Rag
Dictation Tru-Opaque Bond	25% Rag

Fox River Papers are distributed nationally by foremost paper merchants. You are invited to write for full details of a distributorship for your territory.

FOX RIVER paper corporation

APPLETON
WISCONSIN





The kid gets 30 days ---HOME

Dear Pop,

Here's some news you've been longing to hear. It's news I've been hoping to send you since I went over in November of '43. I've got a FURLOUGH. Thirty days is the count!

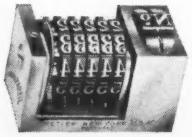
I can't tell you when I leave or how—but by the time you read this I'll be well on the way; one of a number of "vets" who saw action in Africa, Sicily and Italy and now, through the "powers that be", have a chance to ease up a bit.

Not that the war is nearly over! The hardest fighting is still ahead—and after we "early birds" get some rest we'll go back to finish our job.

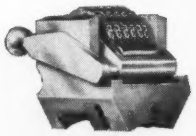
But to finish that job right, there can't be any easing up on the home-front. As the Secretaries of War and Navy have stated, several million more men must get into "war production"... there's a 72% "war" labor turnover that must be wiped out... for we face a desperate enemy with his back to the wall. So, during my 30 days' stay in the "states", I hope plenty of stuff is ground out—ammunition, guns, tanks, trucks, food, clothing—so I'll find a lot of my "friends" in the convoy on the way back. I know that my furlough is just a 7th inning "stand-up and stretch" period... I'll be back in there for the end of "the ninth" and, with the last "kraut" out, maybe I can help "Mac" lick the Japs.

Well—it won't be long now before I'll be seeing you, Pop.

The Kid



Wetter Nonpareil
One of many models



Wetter Rotary
One of many models

WETTER NUMBERING MACHINE CO.
ATLANTIC AVE. & LOGAN ST., BROOKLYN, N. Y.
Sold by all dealers and branches
AMERICAN TYPE FOUNDERS

YOURS . . . FOR THE ASKING



A SMALL, BUT COMPLETE COURSE IN OFFSET PLATEMAKING

When you go into offset you want all the available data. You can get the answers to many of the platemaking problems in this new booklet. It was prepared by America's leading offset chemical house to help produce better lithography. It is factual, easy to follow and compact. Of value to all new offset craftsmen. It's FREE! Write for your copy today.

Pioneers in proprietary chemicals for offset lithography . . .

LITHO CHEMICAL & SUPPLY CO., Inc.
63 PARK ROW, NEW YORK 7

BUY WAR BONDS

Now is the Best Time

to dispose of your surplus machinery

•

Make way for the latest designed equipment when it becomes available

•

We Are Interested in Buying
SINGLE UNITS or COMPLETE PLANTS

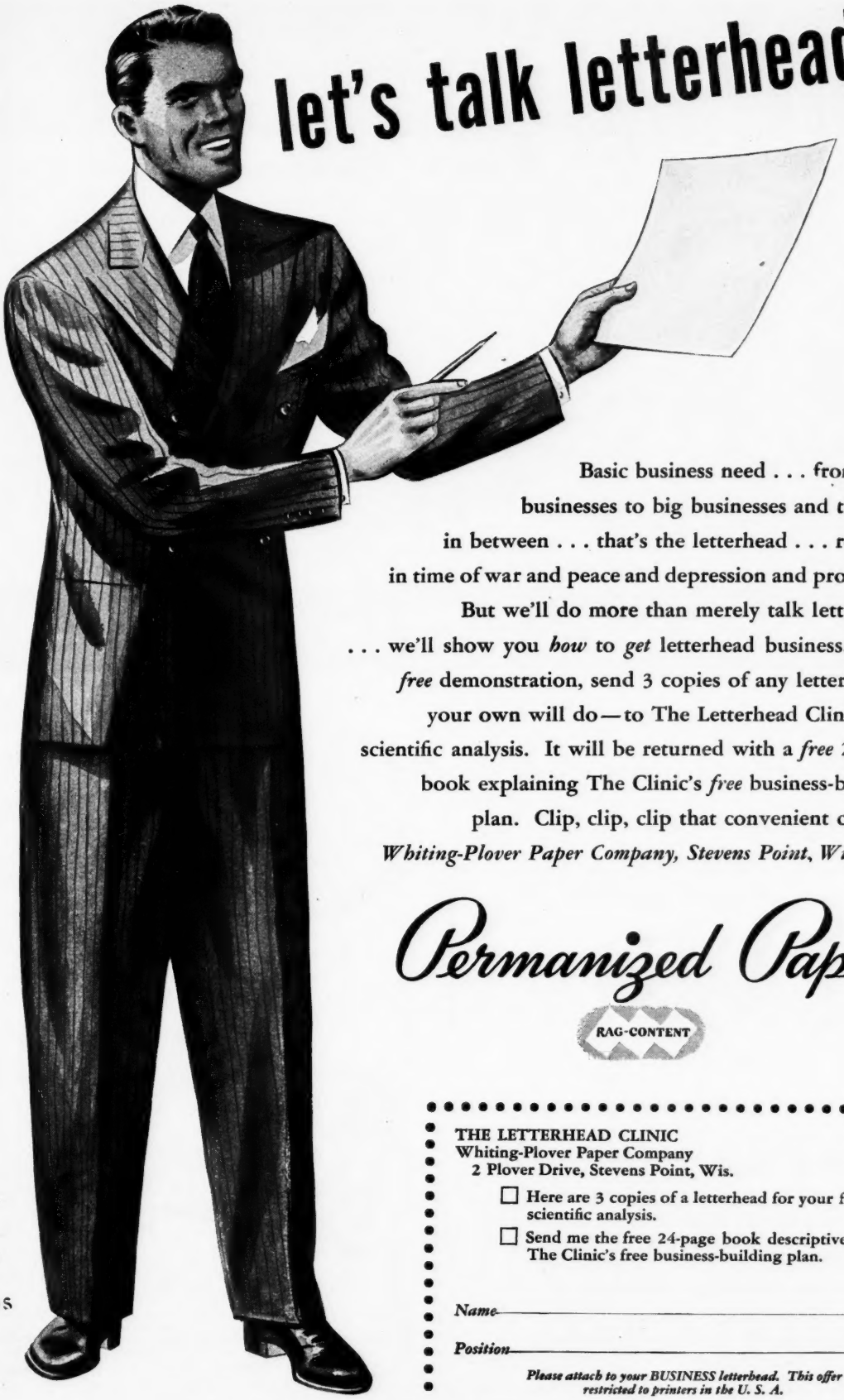
•

Write or Phone Us Today
NORTHERN MACHINE WORKS
Recognized Dealers Since 1902
Marshall and Jefferson Streets
PHILADELPHIA 22, PENNSYLVANIA

KEEP 'EM FLYING

7371

let's talk letterheads!



Basic business need . . . from small businesses to big businesses and the ones in between . . . that's the letterhead . . . required in time of war and peace and depression and prosperity. But we'll do more than merely talk letterheads . . . we'll show you *how* to *get* letterhead business. For a *free* demonstration, send 3 copies of any letterhead—your own will do—to The Letterhead Clinic for a scientific analysis. It will be returned with a *free* 24-page book explaining The Clinic's *free* business-building plan. Clip, clip, clip that convenient coupon.

Whiting-Plover Paper Company, Stevens Point, Wisconsin.

Permanized Papers

RAG-CONTENT

THE LETTERHEAD CLINIC
Whiting-Plover Paper Company
2 Plover Drive, Stevens Point, Wis.

☐ Here are 3 copies of a letterhead for your free, scientific analysis.

☐ Send me the free 24-page book descriptive of The Clinic's free business-building plan.

*Name*_____

*Position*_____

Please attach to your BUSINESS letterhead. This offer restricted to printers in the U. S. A.

BUY MORE WAR BONDS

For Index to Advertisers, See "Classified BUYERS GUIDE" in Back

SURVEY SHOWS { MONOMELT SAVES NEWSPAPER $1273.68 PER YEAR



Here's what MONOMELT did in ONE year's time to cut type metal and type handling costs in a newspaper plant where 17 type casting machines were in use.

- Money saved in type metal and dross..... **$587.48**
- Money saved in labor and handling..... **686.20**

Total yearly saving: **$1273.68**

These total savings, compared with the original cost of Monomelt installation, offer emphatic proof that the Monomelt System is a *good* business investment.

. . . And with MONOMELT, each slug is uniformly cast because properly balanced type metal is automatically supplied at exactly the right temperature. In fact, MONOMELT makes it possible to reduce operating temperatures at least 35 to 50 degrees below present practice. This allows faster casting and reduces dross 75%. In addition MONOMELT increases production by 10 to 25% and saves time, labor and floor space.

A special engineer and cost accountant will be glad to make a survey of your plant to determine if Monomelt System can cut your composing room costs and to just what extent.

Write today for more information about the MONOMELT plant survey.

MONOMELT COMPANY

1611 POLK STREET NORTHEAST
MINNEAPOLIS 13, MINNESOTA

Worth its weight in job-time saved—the

SYNTRON

REG. TRADE MARK



Table Model PJ-15

"Vibrating"

PAPER JOGGER

The first and smallest—14" x 20" vibrating deck, standing 8" high—of seven models—that will save you TIME, MONEY and LABOR on those close-figured jobs.

Write for illustrated folder

SYNTRON CO.

575 Lexington Ave. Homer City, Pa.



THE ONE AND ONLY

TON TOUGH *TYMPAN*

THE PRINTERS THRILL—
FOR STRENGTH AND ECONOMY
IT FILLS THE BILL.

You will fall in love with Ton Tough's ability to stand up under continuous poundings, its uniform smoothness and precision make-ready qualities.



CUSTOM BUILT AND SPECIALTY PAPERS
CENTRALINE
REG. U.S. PAT. OFF.

CENTRAL PAPER COMPANY INC.

2456 Lakeshore Drive • Muskegon, Michigan

OTHER CENTRALINE PRINTER'S PAPERS:
TAG, WATER REPELLENT SIGN, MANIFOLD, OFFSET, DIE WIPE AND BOND



A Salute ★★★ to Craftsmen in Uniform!

Skilled printing and lithographic technicians are serving in all theaters of the war from the torrid South Pacific to the frigid Aleutians and the European battle fronts.

YES, wherever aviation bases are set up you will find a most important adjunct to the air corps in the mobile Map Reproduction units which carry complete photographic equipment for making aerial photographic enlargements and mosaics. Complete facilities are also included for lithographic reproduction of maps, target charts and propaganda sheets—all vital weapons to hasten victory.

Specially built presses, with weight reduced to an absolute minimum, serve these units. Supplies of all needed equipment, including cameras, chemicals, presses, paper, ink and rollers, were shipped almost half way around the world.

It has been a privilege and honor for us to contribute our share in supplying Ideal Synthetic Rollers for many of these presses at the front, where they are performing so efficiently in spite of the most severe variation of atmospheric conditions, with humidity in the South Pacific areas ranging anywhere from 75 per cent up—literally a lithographers' nightmare.



In England the popular servicemen's publications are being printed on offset presses equipped with Ideal Rollers.

To the remarkable performance of these rollers in prewar days are now added new laurels, and their popularity in the postwar era will be even greater.

We are in a position to serve your plant *now* with Ideal Synthetic Lithographic Rollers. An excellent roller for new heat-set as well as linseed-base inks. A competent Ideal representative is ready to cooperate in ascertaining your plant requirements.

BUY BONDS TO SPEED VICTORY ★

IDEAL ROLLER & MANUFACTURING COMPANY

Chicago 8, Illinois • Branches in the principal cities • **Long Island City 1, N.Y.**

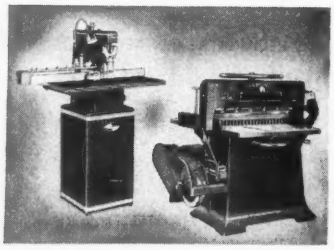


WITH AN EYE TO THE
-FUTURE

★★WAR PRODUCTION has taught ways and means of reducing costs, stepping up production and at the same time improving the quality of products.

The Challenge Machinery Company as in the past will continue to build this new knowledge into the products of the POST-WAR ERA. Thus the ***Graphic Arts Industry*** will be rewarded for the hardships it has endured during these war years—new horizons will be opened to all.

Are you ready to capitalize on these **POST-WAR OPPORTUNITIES?**



● Prepare now by writing us fully as to your needs and requirements. Then, when priorities are lifted we can start building machines for you—without delay—keeping our force intact and putting our boys now in the service back to work as they are released. That will be PAINLESS RE-CONVERSION. ***You can help make it possible and at the same time help yourself—that's the American way!*** 513

LET'S FINISH THE JOB --- BUY MORE WAR BONDS!

THE CHALLENGE MACHINERY COMPANY
"Over Fifty Years in the Service of the Graphic Arts"
GRAND HAVEN — MICHIGAN

- *Experience*
- *Knowledge*
- *Facilities*

Years of experience, wide technical knowledge, and modern manufacturing facilities enable BROCK and RANKIN to build superior quality into the binding of books and catalogs.

BROCK and RANKIN
Book and Catalog Binding
For More Than Fifty Years
619 South La Salle Street
Chicago 5, Illinois

★ 1898-1944 ★

FORTY-SIX YEARS IS A LONG TIME TO BE MAKING

R. R. B. Padding Glue

★

This record is earned by its excellent qualities making R. R. B. PADDING GLUE the universal choice in every section of the United States.

Unlimited FLEXIBILITY plus UNIFORMITY has kept this glue at the top.

Try our Special 327 for carbon set work.

Try our 120 Colding Padding Compound.

★

DEALERS THROUGHOUT THE U.S. INQUIRIES SOLICITED

Burrage Glue Co.
15 VANDEWATER STREET, NEW YORK 7
NEW YORK



"Been using Aluminum plates for 48 Years"

SAYS ERNEST WIDER OF TRAUTMAN, BAILEY & BLAMPEY, INC

John Schrenker (at left) pressman here since 1904, and Ernest Wider, foreman of plate making and pressroom departments.

For 48 years aluminum litho plates have been giving satisfactory service at Trautman, Bailey & Blampey, Inc., New York, N. Y., who specialize in fancy decorated papers and box tops.

Ernest Wider, in charge of the plate making and press departments, says: "I have been using aluminum plates exclusively since 1896 and have never had any reason to change."

Alcoa Aluminum Lithographic Plates are being used successfully today on all types of work.

Write ALUMINUM COMPANY OF AMERICA, 1837 Gulf Bldg., Pittsburgh 19, Pennsylvania.

ALCOA ALUMINUM LITHO PLATES



THERE is no time nor manpower to waste these days. Experiments with ink are out for the duration. That's why we display "guaranteed" in this ad for "33" Ink Conditioners.

"33" Ink Conditioners ease tension between ink and paper; helps keep halftones open throughout the run; minimize crystallization; make inks go farther; aid sharpness and in other ways improve press results. Read the guarantee below and then send for a generous trial quantity of "33" Ink Conditioner. You just can't lose! ("33" for letterpress, "0-33" for litho and multilith.)

Write for your free copy of "To the Pressman" which gives complete information on the uses and advantages of "33" Ink Conditioners.

100% Guarantee

8 LB. TRIAL ORDER If our Ink Conditioner does not satisfy you completely, return the unused portion at our expense.

"33" (letterpress) "0-33" (litho and multilith).

Los Angeles • San Francisco • Dallas • Houston • Oklahoma City • Miami
Orlando • Tampa • Jacksonville • Tallahassee • Charlotte • Knoxville
Atlanta • Wilkes-Barre • Milwaukee • St. Louis • Kansas City • Denver
Cincinnati • Dayton • Hartford • Toronto • Montreal • Honolulu

Central COMPOUNDING COMPANY
1718 North Damen Avenue, Chicago, Illinois
IN CANADA - its CANADIAN FINE COLOR CO. LTD., TORONTO

for Smooth, Clean Cuts — More Cuts Between Grinds

SWW Co

Precision

Paper Knives

1 ***Super-Keen***—Perfected .002" concave bevel—making for extra sharpness without weakening edge.

2 ***Accurate***—Less than .001" variation throughout knife length—insures smooth, clean, straight cuts.

3 ***Free Clearing***—Precision ground .003" concave face with .006" tapered back—eliminates binding or dragging even on deep lifts.

4 ***Long-Lasting***—Special tool steel cutting edge heat-treated by a process which combines hardness with toughness—to give maximum number of cuts between grinds.

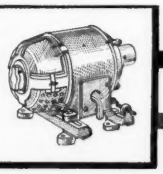
For Quotations Write

SIMONDS WORDEN WHITE CO.
606 Negley Place • Dayton, Ohio

THE
PRODUCT OF NEARLY A HALF
CENTURY OF SPECIALIZATION

KIMBLE

CUSTOM-BUILT MOTORS



KIMBLE ELECTRIC
Division of Miehle Printing Press & Mfg. Co
2005 WEST HASTINGS STREET
CHICAGO 8, ILLINOIS
DISTRIBUTED BY: AMERICAN
TYPE FOUNDERS



Drawn by EDW. A. WILSON. "Ranging the Maine Coast"

A WELCOME BEACON

Paper, one of the most critical war materials, must be conserved until the shoals of war are safely behind us.

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Equipped to handle specialty items such as labels, tags, tickets, checks, display and counter cards, small cartons, match book covers, zig-zag forms, etc., this press prints in one or more colors on *any paper stock obtainable in rolls,* or on cloth, silk or gummed paper. Stock is fed automatically from roll and, in one straight-line operation, is printed, punched, perforated, slit, cut, scored or folded, in accordance with attachments used.

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CLASSIFIED BUYERS' GUIDE

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WANT AD SECTION

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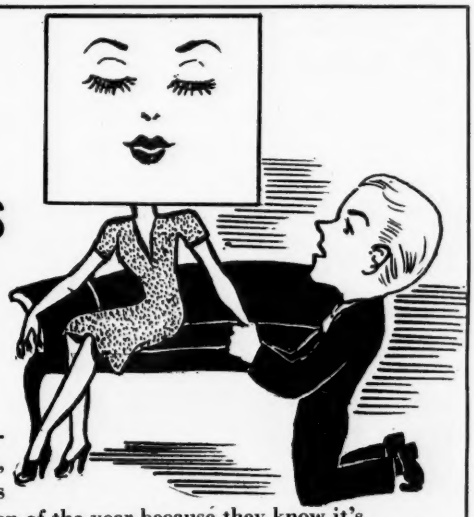
• **WHOLESALE** Calendars for the printer. Do your own printing. Advertising Novelties, Fans, Book Matches. Due to gas rationing few calendar salesmen are on the road now—which means more calendar sales for the printer. FLEMING CALENDAR CO., 6540 Cottage Grove Ave., Chicago 37, Ill.

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• **WEDDING INVITATIONS** and other engraved stationery of fine quality. Siegrist Engraving Co., 924 Oak St., Kansas City 13, Mo.

(Continued on page 92)

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FOR SELLING NOW

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2 Model 8 Linotypes
Rouse Model 1 band saw
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Miehles — Pony, No. 4, 2/0
No. 2 Kelly unit
Seybold round cornering, power
Model O Latham, No. 5 Boston
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CHICAGO 6

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(Continued on next page)



SMALL PLANTS CAN *Profitably*

USE *Rouse* BAND SAWS

The No. 2 Rouse Band Saw will cut seven inches of linotype slugs to variable measures in 18 seconds. Slug lengths are automatically selected, and feed is mechanical. Operation is the same as the No. 1 Rouse Band Saw.

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(Continued on page 98)

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Let the artist's fancy soar where it will in layout and color. Let all other elements be ever so fine, so wisely selected, so skillfully used. Yet the wise printer knows that, in any printed piece, beauty is only ink deep. We know it, too . . . and knowing it have been inspired to make this film of glamour positive and definite in performance on the press. That's why there's that obvious SLEIGHT difference in SMICO Inks . . . a difference much as the eye sees in the masterpiece and the copy. Call it character. Call it finesse. It's there in every drop of these fine inks—inbred by laboratory ingenuity—infused by skilled ink craftsmanship . . . for instant response to the printer who seeks distinction in his work.

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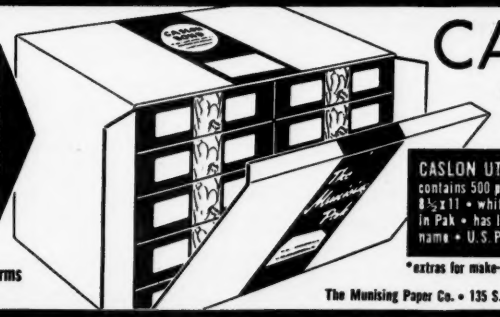
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Accurate mill-cut 8½x11 • white, 500 plus* sheets to box, 10 boxes to Pak

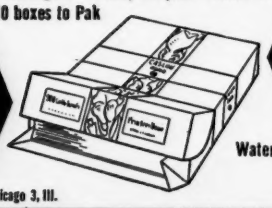
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for letterheads and forms

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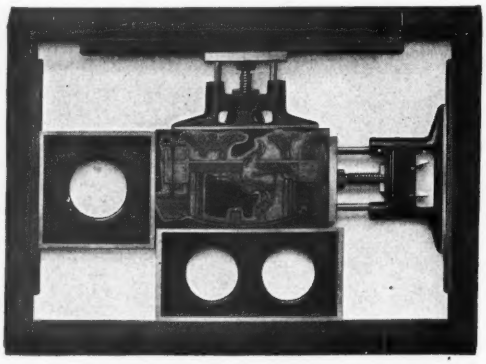
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M&W

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Classified Buyers' Guide (continued)

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(Continued on next page)

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Instruction with each package.
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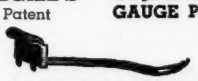
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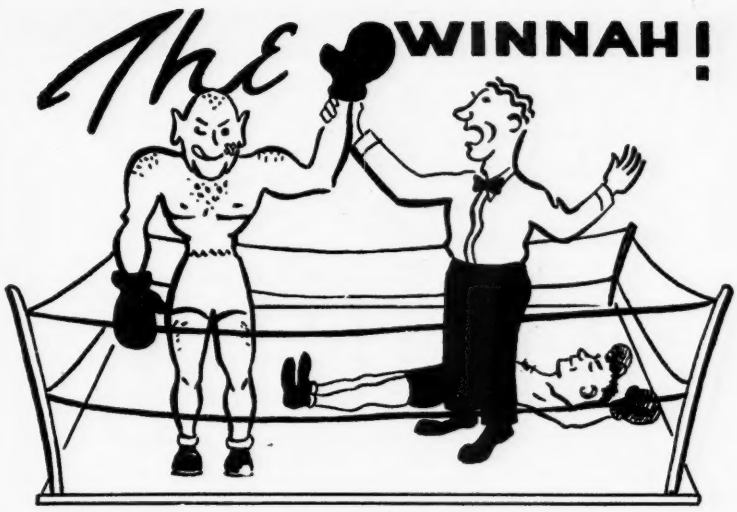
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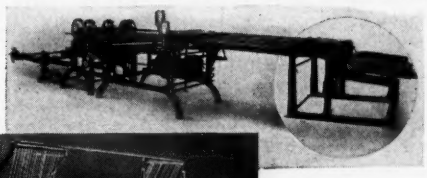
GET FASTER PRODUCTION OF QUALITY RULING WITH McADAMS

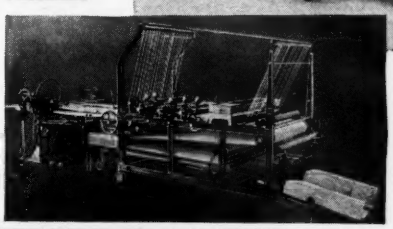
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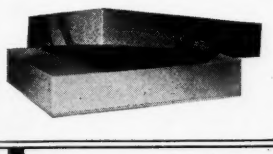
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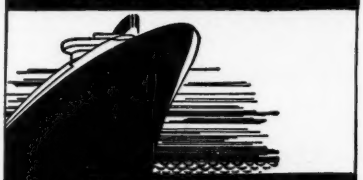
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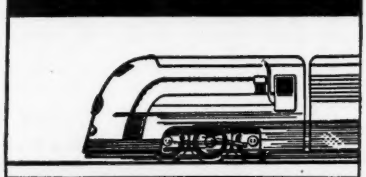
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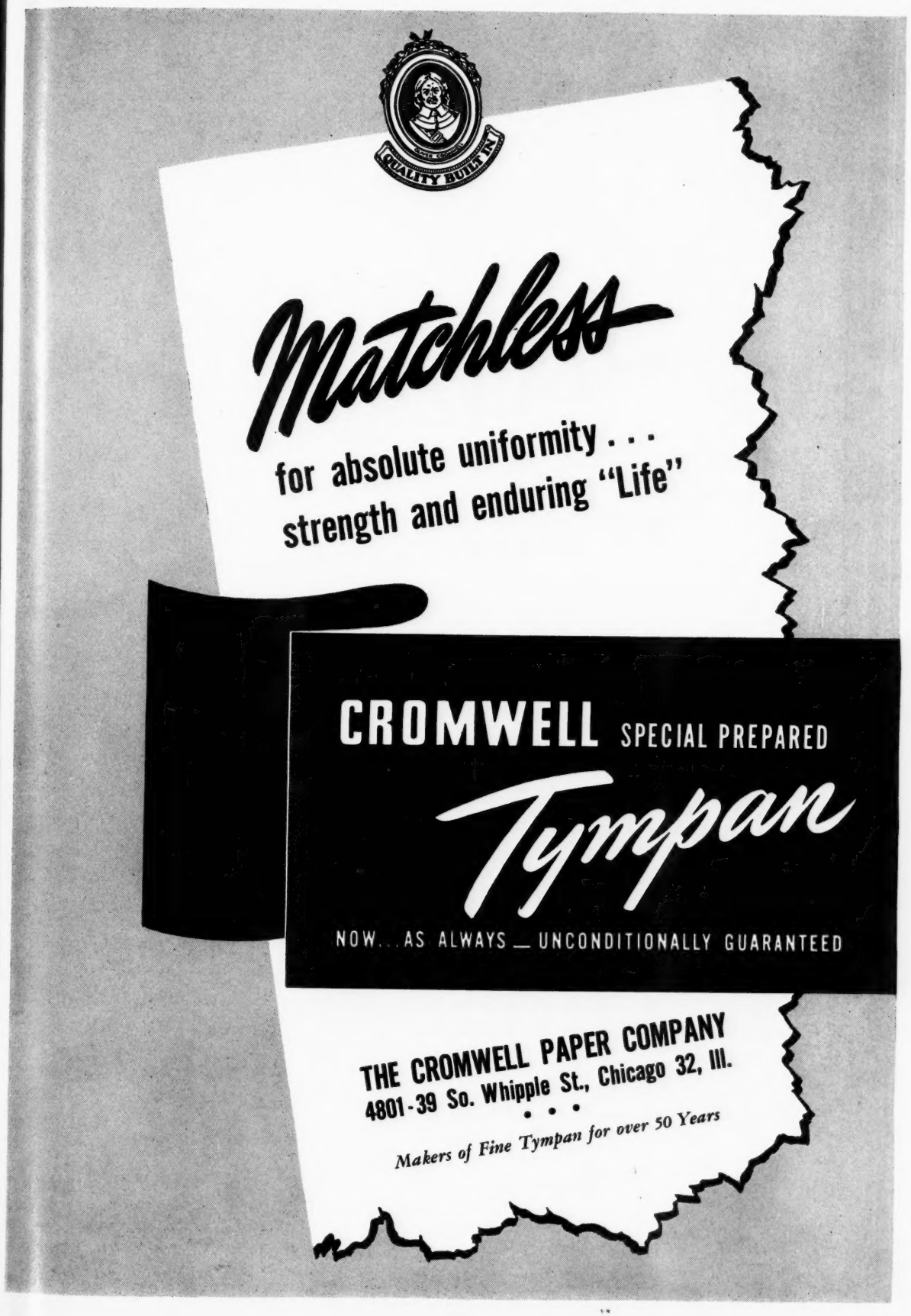
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